

TIFFANY & Co.

JEWELERS

1837 - QUALITY - 1925

INQUIRIES INVITED

5TH AVENUE & 37TH STREET
NEW YORK

Vogue

April 15, 1925

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The New Marmon Five-Passenger Sedan-Limousine De Luxe

The NEW MARMON---a successful car for successful people --- *"It's a Great Automobile"*

Comprehensive selection of New Marmon De Luxe Models, permitting intimate expression of personal tastes. Also, New Marmon Standard Closed Cars at practically open car price. All mounted on famous Marmon six-cylinder chassis of 136-inch wheelbase

Open cars, \$3165. Closed cars, \$3295 to \$3975 Prices f. o. b. Indianapolis, exclusive of tax



BONWIT TELLER & CO.

The Specialty Shop of Originations
FIFTH AVENUE AT 38TH STREET, NEW YORK



LACE EVENING GOWNS

*Two models reproduced exactly as presented
by Chanel at the recent Paris Openings.*

AT LEFT—*Replica of a Chanel lace gown for
women, with ruffled tiers, and the new decolleté. Black,
blush pink, absinthe green or cocoa.* 85.00

AT RIGHT—*Replica of a Chanel lace gown for
women, with flange drapery; flower at back of shoulder.
Black over black, or pineapple over flesh.* 98.00



A Glove Silk Vest That Will Not Shrink

—one guaranteed to outwear any other vest you can buy at the same price. Such a vest is made of Vanitysilk (it's striped). Every Vanitysilk vest is accompanied by this guarantee:

1. The garment contains only pure silk.
2. It positively will not shrink in the length.
3. It is guaranteed to wear longer than any glove silk you can buy at this price.

In addition, a vest of Vanitysilk (it's striped) has many other desirable features—extra length, non-slip

shoulder straps, strong underarm reinforcements, and an excellent fit. Note them in the picture.

You can buy Vanitysilk (it's striped) in different qualities at various prices. If you want to examine this fabric, let us send you a sample. (You really ought to be familiar with it because it is the only guaranteed glove silk made today.) Write for Booklet C-9, describing Vanity Fair Undergarments.

Vanity Fair Silk Mills, Reading Pa.
New York Office, 295 Fifth Avenue

Vanity Fair

**SILK UNDERWEAR
AND HOSIERY**

The FORTMASON HAT

Design Patent Pending—Uncopiable



SIDE VIEW

This little English felt cloche is the sensation of the year. The list of smart English women who are wearing it reads like Burke's peerage, and our British fashion staff writes that they buy it by the half-dozen and wear it on every conceivable occasion—from shopping in Bond St. to golfing at Sandowne.

Our Fashion Exhibits will be held between April 15th and May 1st in Milwaukee, Duluth, St. Paul Minneapolis, Omaha, St. Joseph, Boston, New Bedford, Providence, Worcester, Springfield Mass, Albany, Utica. Exact information on request.

In your exact headsize 6¾ to 7¼.

Man-tailored of suede felt, in a quality that makes it uncopiable.

\$15

Pearl Pin—\$3.75 extra

The Fortmason hat comes in black, white, beige, gray, and high shades.

OBTAINABLE IN THE UNITED STATES FROM

Best & Co.

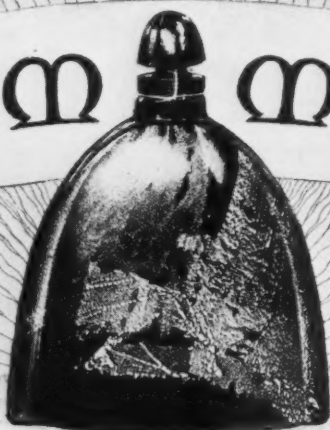
Fifth Avenue at 35th St.—N. Y.

Palm Beach, Florida

PARIS

LONDON

PARFUM MIRACLE



LENTHÉRIC, PARIS

Back to his Paris salon an artist in perfumes carried a memory of **THE MIRACLE** — the greatest achievement of three artists in stagecraft — inspired by it he created a new perfume — a perfume summing up in one exquisite odour the splendour and mystery, the romance and haunting beauty of the play — **PARFUM MIRACLE** de Lenthéric, Paris.

And to fittingly grace it he produced for **Parfum Miracle** a new containment of obsidian black flecked with gold in design which is individual with each bottle.

LENTHÉRIC, INC.

389 Fifth Avenue New York ~
Sole Distributors for Lenthéric. 245 Rue St Honoré, Paris




Lady Diana Manners as the Madonna




Miss Rosamond Pinchof as the Nun





*I congratulate you
Mr. Lenthéric Your perfume
"Miracle" is a veritable
masterpiece of the Perfum-
ers art
Yours Diana Manners*



*Monsieur Lenthéric
your perfume "Miracle"
is delicious
I love it!
Rosamond Pinchof*



A YOUTHFUL FROCK OF BLACK LACE FROM LUCIEN LELONG

*This season, youth will dine and dance
in frocks like this*

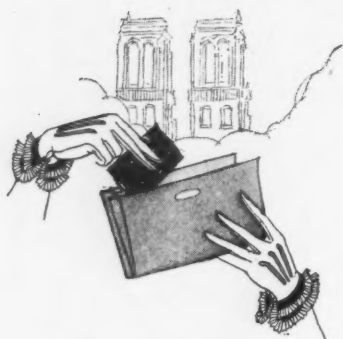
FIFTH AVENUE

B. ALTMAN & CO.

NEW YORK

The Latest Cable News about SILK GLOVES

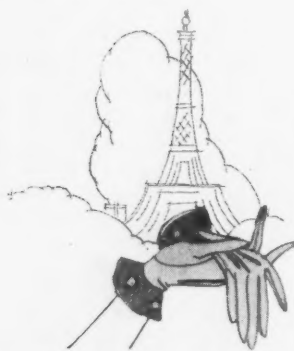
Paris may waver between the silhouette and the flare—but it is unanimous this Spring on gloves.



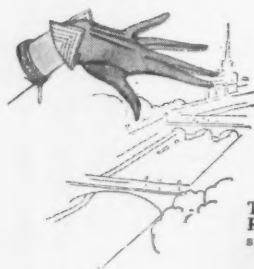
Double ruffles and double shirring with the new side clasp, give this glove inimitable charm.
Model 596—Price \$2.00



As she turned out of the Rue St. Honoré, we noted a diplomat's wife wearing this glove with its scalloped cuff.
Model 576—Price \$1.50



Three embroidered decorations give this circular cuff—one shade darker than the glove—distinction and charm.
Model 550—Price \$2.00



The glove of a distinguished Russian emigrée as she started out to shop.
Model 592—Price \$2.00



Paris Decrees The Ornamented Cuff

Up to Paris came the news! On the Riviera—at Cannes, Nice, Monaco—over at Biarritz, the ungloved hand is *passé*.

All because someone created the vogue of decorated cuffs—now gloves are lovelier than ever before, the final complement of a smart Spring costume.

Paris heard the news! *Voilà!* By cable we received style notes sketched by our own representatives.

And now, *Madame* and *Mademoiselle*, the *modes de rigueur* of the Rue de la Paix are to be found in your own favorite shops here in the States.

Speed? Yes. It is our pleasure to transmit the *mode* from *les Parisiennes* to *les Américaines* with dispatch.

Just as if you had shopped in Paris you, too, may wear the smart gloves now seen on the Bois, at tea at the Ritz or before dinner at the Crillon.

Kayser observers in Paris keep us posted. So look to Kayser, as other wise women do, for all that is *chic* in gloves.

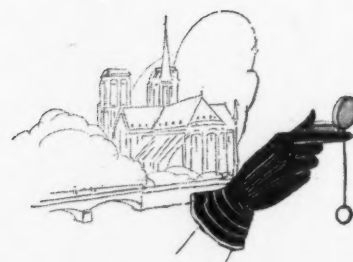
Note some of the latest models sketched here—they come in different shades in the proper silk weights for Spring. And the prices—such as would delight the smart but thrifty *Parisienne*.

Kayser

GLOVES • UNDERWEAR • HOSIERY



Originally sketched in the foyer of the Opéra, following a smart concert.
Model 1560—Price \$3.00



Smart but simple—the elegance of contrast—it has four piped circlelets.
Model 525—Price \$1.75



A new gauntlet model with handkerchief flaps in contrasting colors.
Model 555—Price \$2.00



Appropriately enough, we noted this flower embroidered turn-down cuff as the wearer emerged from a lovely garden.
Model 582—Price \$3.00



This model was worn by a noted American just up from Cannes.
Model 519—Price \$2.00



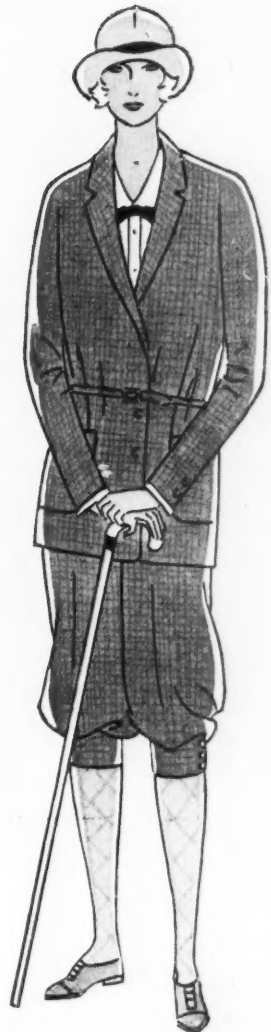
MACY'S OPENS SPORTS SHOP
of correct outdoor apparel

EVERY Vogue reader cordially agrees that sports clothes must be *right*. The day of sloppiness ended in 1910.

An increasing number of Vogue readers have found their way, in person and by letter, to Macy's new "domain" of Sports Apparel.

Join them. You may not wear a riding habit to a tea dance, as did many undaunted women at Hot Springs last season. But for whatever purpose you wear sports clothes, Macy's offerings are *right* in design and materials—and incomparably low in price.

R. H. Macy & Co.
34th ST & BROADWAY Inc NEW YORK CITY



A riding habit after the English manner. Tweed mixtures in grays and tans. Also bedford cord in reindeer. \$33.75. Paper weight felt hat; brown, black. \$5.94. English broadcloth shirt; solid colors; white, tan, blue. \$4.94. Striped ties; all color combinations. \$2.19. Riding crop, leather finish. \$2.74.

Three-piece knicker suit perfectly adapted for rougher sporting wear: camping, fishing, hiking, shooting. The wrap around skirt complements a valuable sporting costume. \$28.75. Stroller hat, gray, black or brown. \$4.74. Broadcloth shirt; white, tan or blue. \$2.74.



Write for any costume on this page, with entire confidence that its price is the lowest price, quality for quality, in New York. Macy's Comparison Department makes sure of that for you. Its members haunt the stores, and if by chance anything is offered elsewhere at the same price, or a lower price, Macy's price is instantly reduced below the competitor's.

(AT LEFT)

Trumpeted this season by Parisian designers as universally useful is the Jersey dress, with inverted pleats. Such a dress spells economy, as styles in sportswear, unlike afternoon and evening modes, do not usually vary from year to year. Blue, green or tan. Sizes 14-40. \$18.74.

(CENTER)

So nearly indispensable was the two-piece sports dress at Palm Beach this winter that well dressed women referred to it as "the uniform." Crepe de chine, with kick pleats. In white with red piping, powder blue with white piping, navy with red piping, green with white piping. Sizes 14-20. \$24.74.

(RIGHT)

Walk along Fifth Avenue and you will find the double breasted coat first in the hearts of well dressed women. Swagger back and a slightly looser fit make this model of imported English tweed equally adaptable for town and country. Rose, blue or tan. Sizes 14-40. \$36.75.



© A. A. Co.

For Your Easter Hosiery, Madame

See these new styles—895-3765-3785



Allen A

Hosiery

For Men, Women and Children

Underwear

For Men and Boys Only

Fresh lustrous silks for Easter. How much they mean to one's costume. Here are three new hosiery styles from Allen-A. In all the authentic shades for Spring. Beautiful in weave, even in color, as you expect Allen-A hosiery to be. Yet moderately priced.

Here are special values to appeal to the careful shopper. Ask your dealer for them. If he hasn't these new Allen-A styles, just write us direct. We'll give you the name of a store in your city that can supply you. THE ALLEN A COMPANY, KENOSHA, WIS.

Pacific Coast prices slightly higher

No. 895 Regular weight full-fashioned. Pure thread Japan silk. Elastic garter top, toes, heels and soles of mercerized lisle. Dip-dyed. Unadulterated. All shades.
\$1.85 the pair

No. 3765 Medium weight (service chiffon) pure thread Japan silk. Full-fashioned. With mercerized lisle garter tops, heels and toes. Dip-dyed. Unadulterated. All shades.
\$1.65 the pair

No. 3785 Chiffon extra sheer. All silk, with the special invisible "inner foot" of fine mercerized lisle. Full-fashioned, pure thread, Japan silk. Dip-dyed. Unadulterated. All shades.
\$2.00 the pair

How small is a woman's foot?



THE shoe shop has its mirrors, focused on the floor line, to remind its patrons that there is more to choosing the right shoe than the mere matter of size. Between two shoes of identical size there is all the difference in the world in the vital matter of effect upon the appearance of the foot. Here line and pattern enter the picture—and the material of which the shoe is made.

And here, in this new season, the creators of footwear fashions have scored their greatest triumph—in choosing for their trim, new models the rich leather, Vici kid. Vici kid molds itself to the foot as smoothly as a fine glove fashions itself to the hand. For Spring the smartest models, in shoes for every occasion, are made of Vici kid—good news for every woman versed in

the art of putting her best foot forward.

Regardless of your price requirements, you may have Vici kid

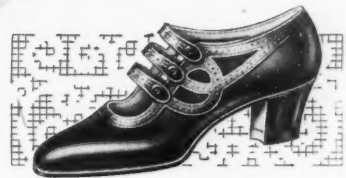
The vogue for Vici kid starts with the most expensive of the new shoes, to be sure. But fashions are made for the majority, and the majority prefer to be fashionable at reasonable cost. The new models in Vici kid are obtainable at the price you want to pay.

This will help you recognize the correct new shoes

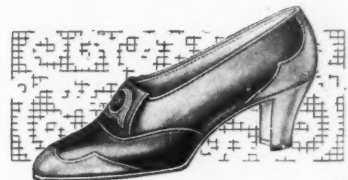
The makers of fashionable footwear are placing the Vici kid trade mark

inside their new models in Vici kid. Look for this trade mark. You may select the shoe in which it appears with all confidence that it is an authentic representative of the new mode.

ROBERT H. FOERDERER, INC.
PHILADELPHIA
Selling agencies in all parts of the world



This three-strap model in rich black Vici kid represents a type of shoe no well-dressed woman can do without—a shoe for business, travel and general-purpose wear. Models with one broad strap are also being shown.



This model shows the popular two-tone treatment at its best. The vamp and quarter are Oak color Vici kid with a covered heel and applique trimmings of Caramel color Vici. Similar combinations of Oak and Sudan and Sudan and Cranberry color Vici kid are equally smart and effective.



Nothing could be smarter than this new step-in pump with its severe enameled buckle. It is being shown in black mat (dull finish) Vici kid, and in the voguish soft tone colors.



Look for

this mark—the Vici kid trade mark—inside the shoe of your choice. There is only one Vici kid—there never has been any other.

VICI kid *for the foot aristocratic*

REG. U.S. PAT. OFF.

Your EASTER FROCKS seen in your favorite shop April

MARGOT

An afternoon frock attractively trimmed in bands of self material in a darker shade. Pleated side panels and a lace vestee are other smart features. . . . \$39.50

VYVYAN

A quite irresistible street frock with a smart new jabot of white is developed in Canton crepe. Between the novel slit panels of its skirt may be glimpsed a gayly-colored print of the newest French design \$39.50

LISETTE

The tendency toward movement, which is increasingly noticed in the French mode, is emphasized in an attractive frock which features a colorful front panel of embroidery and a soft neck treatment of georgette \$39.50

ENCHANTRESSE

The flutter of the new mode is particularly noticeable in this crepe de Chine frock with a typically French jabot and a vestee of margot filet. It's quite as enchanting as its name! \$39.50

GRACILITE

A more elaborate silhouette, introducing a graceful fullness, is found in a charming afternoon dress of crepe de Chine, with its new interpretation of the smart French reveré. It is attractively trimmed with bands of filet net and a brilliant magenta adds its bit of color \$39.50

CELESTE

An informal frock of crepe de Chine, with a pleasing color contrast introduced in novel piping and the new French tie. Another distinctively French feature is found in the suggestion of yoke and waistline, developed in embroidered crepe de Chine \$39.50



BETWEEN the dates of April 1st and April 15th, your own favorite shop and hundreds of other smart shops all over the country will display in their windows a group of frocks designed by Peggy Paige of Paris for the Easter season.

When you peep into the windows of this shop, you'll see all the lovely Spring colors and new French shades

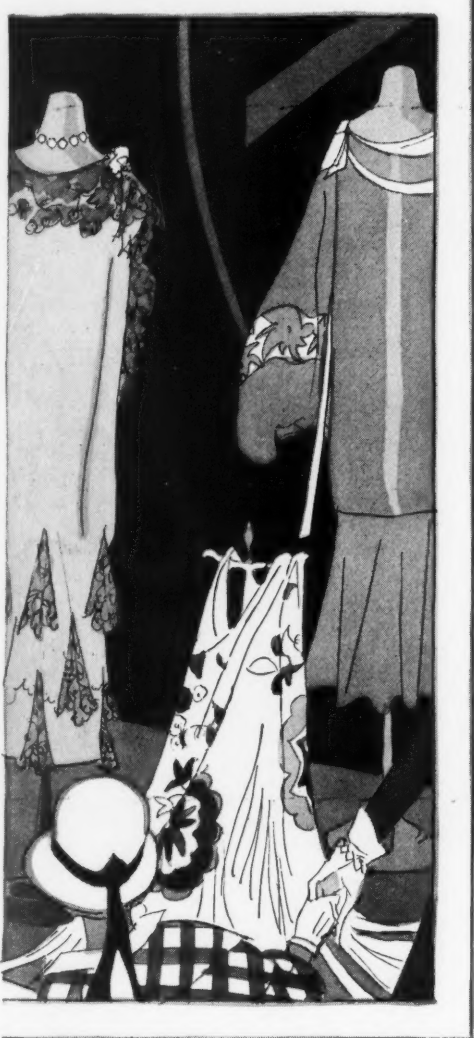
which are replacing winter's somber tints. You'll see the styles that famous designers are creating in Paris—the gowns that the best-dressed women in the world are wearing. You'll see your own Easter dress—a model from the original of a famous French designer—fashioned for you by Peggy Paige of Paris.

The descriptions given in the columns

Dresses
Fashioned by

Peggy Paige
REG. U.S. PAT. OFF.

*now to be
1st to 15th*



to the left will serve as suggestions until such time as you can arrange to view the originals.

You can see them between the dates of April 1st and April 15th in the stores listed. If your city is not given—we couldn't list them all—write us, and we will forward the name of the nearest shop where they may be procured.

18 W. 32nd St.
New York

Where you may buy these Peggy Paige Dresses

Abilene, Tex.	Minter Dry Goods Co.	Lawrence, Mass.	A. B. Sutherland
Ada, Okla.	Wilson's	Liberal, Kansas	Frank G. Boles
Aiken, S. C.	Surasky's Dept. Store	Lincoln, Ill.	Landauer's Ladies Shop
Akron, Ohio	The Wadsworth Co.	Livingston, Mont.	The Fashion Shop
Albert Lea, Minn.	Geo. E. Brett Co.	Logan, W. Va.	Hager's Fashion Shop
Albuquerque, N. M.	B. Marcus	Los Angeles, Calif.	Miss California Shop
Allentown, Pa.	The Elite Apparel Shop	Louisville, Ky.	John C. Lewis
Alliance, Ohio	Cooley & Wilker	Lynn, Mass.	Morse, Inc.
Amarillo, Tex.	The Ladies Store	Madiison, Wis.	Kessenich's
Anniston, Ala.	Ullman Bros.	Manchester, N. H.	Pariseau's
Appalachia, Va.	Women's Specialty Shop	Mandan, N. D.	Hintgen's
Ashland, Ky.	The C. H. Parsons Co.	Mankato, Minn.	Geo. E. Brett Co.
Asheville, N. C.	Frocks & Frills	Marietta, Okla.	S. Westheimer & Co.
Athens, Ga.	The Fashion Shop	Marion, Ohio	The Warner & Edwards Co.
Athens, Ohio	The Silvus Style Shop	Marksville, La.	Elster's "Quality" Shop
Atlanta, Ga.	Frohnsin's	Marshall, Tex.	Jarrard's
Auburn, N. Y.	Fowler Dry Goods Co.	Mart, Tex.	Jackson Maloney Co.
Augusta, Ga.	Goldberg's	Mason City, Ia.	D. K. Lundberg & Co.
Austin, Tex.	Adam Johnson Co.	Massillon, Ohio	Knigh't's Ladies Wear
Bartlesville, Okla.	Hirbee's	Memphis, Tenn.	John Gerber Co.
Bastrop, La.	Seligman's	Middlesboro, Ky.	The Wise Specialty Shop
Battle Creek, Mich.	L. W. Robinson Co.	Middletown, Ohio	Meyer Kramer
Bay City, Tex.	Simon Bros.	Midland, Tex.	Wadley-Wilson Co.
Beaumont, Tex.	White House Dry Goods Co.	Milau, Minn.	Anderson's Dept. Store
Bellefonte, Pa.	Schlow's	Minneapolis, Minn.	The Misses Johnson Dept. Store
Bellevue, N. C.	Harry Raiff Dept. Store	Moberly, Mo.	Mrs. R. M. Johnston
Benton, Ill.	Christy's	Mobile, Ala.	Hammel's
Bethlehem, Pa.	The Garment Shop	Montgomery, Ala.	Nachman & Meertief
Billings, Mont.	The D. J. Cole Company	Moultrie, Ga.	Friedlander Bros.
Binghamton, N. Y.	Sisson Brothers Weldon Co.	Mount Carmel, Ill.	J. G. Stansfield's Sons
Birmingham, Ala.	Louis Saks Dry Goods Co. Co.	Moundsville, Pa.	L. Grossman Mercantile Co.
Boulder, Colo.	Salter Dry Goods Co.	Murfreesboro, Tenn.	Elrod Bros. & Co.
Camden, S. C.	The Fashion Shop	Muskogee, Okla.	Peabody's
Canton, Ohio	The Stern & Mann Co.	Nashville, Tenn.	The Cain-Sloan Co.
Cape Girardeau, Mo.	Louis Hecht	New Bern, N. C.	The Coplon Co.
Chambersburg, Pa.	Margaret Rhea Shop	New London, Conn.	S. A. Goldsmith Co.
Cheyenne, Wyo.	The Kranz Shop	New Madrid, Mo.	Stann Bros.
Cincinnati, Ohio	John Shillito	Newport, Ark.	Eva Graham
Clarion, Pa.	Clarion Dry Goods Co.	Norfolk, Va.	Smith & Welton, Inc.
Clarksburg, W. Va.	Watts-Sartor-Lear Co.	Norton, Va.	The Ladies Shoppe
Clarksville, Tenn.	McNeal & Edwards Co.	Oklahoma City, Okla.	Korabaugh-Brown D. G. Co.
Cleveland, Ohio	The W. B. Davis Co.	Ozark, Ala.	Knigh't's Ladies Wear
Colton, Calif.	Hille's	Omaha, Neb.	Herzberg's Toggery
Columbus, Ohio	The Dunn Taft Co.	Opelika, Ala.	Mrs. Geo. Kirby & Co.
Cooperstown, N. Y.	Ellsworth & Sill	Orlando, Fla.	Yowell-Drew Co.
Culbertson, Mont.	Farmer's Mercantile Co.	Ottawa, Ill.	Stanton's Specialty Store
Danbury, Conn.	McLean Bros.	Owatonna, Minn.	The Kelly Co.
Dayton, Tenn.	Mrs. E. B. Arnold	Ozark, Ark.	Anglin-Bryans Dry Goods
Deland, Fla.	G. J. Drake & Co.	Paducah, Ky.	J. A. Rudy & Sons
Des Moines, Iowa.	Palais Royal	Paris, Mo.	Basset Dry Goods Co.
Dothan, Ala.	Blumberg & Son	Parkersburg, W. Va.	Dils Bros. & Co.
Dover, Del.	Erlich's	Parsons, Kansas.	Rosa H. Jarboe
Dubuque, Ia.	Palais Royal	Pateron, N. J.	Quackenbush Co.
Duluth, Minn.	Geo. A. Gray Co.	Phillippi, W. Va.	The Grim Co.
DuQuoin, Ill.	DuQuoin Dry Goods Co.	Pittsburgh, Pa.	Grace's, 231 Oliver Ave.
Durham, N. C.	Ellis Stone & Co.	Plainview, Tex.	Burns & Pierce
Durant, Miss.	Howard & Beall	Plainfield, N. J.	Tepper Bros.
Durant, Okla.	Stevens-Pullen Co.	Portsmouth, Ohio	The Marting Bros. Co.
East Las Vegas, N. M.	The Fashion Shop	Ponca City, Okla.	Youngheim Co.
East Radford, Va.	Bradley's	Pontiac, Ill.	Silas Rathbun
Eau Claire, Wis.	Samuelson Dry Goods Co.	Prescott, Ariz.	Bashford Burmister Co.
Eldorado, Ill.	Burnett's	Quanah, Tex.	Walton's Style Shop
Elmira, N. Y.	Sheehan & Dean Co.	Reading, Pa.	The Elite Shop
El Paso, Tex.	The White House	Richmond, Va.	Miller & Rhoads
Erie, Pa.	Trask Prescott & Richardson	Roanoke, Va.	Spight, Levin
Fairview, Okla.	Nessee's Variety Store	Rochester, Minn.	E. L. Lyman
Fall River, Mass.	E. S. Brown	Salem, Ohio	The Hemmeter Store
Fayetteville, N. C.	Fleishman's Big Store	Salem, Ore.	The Smart Shop
Fitzgerald, Ga.	The Majors Co.	Salisbury, Md.	Kennerly & Mitchell
Flint, Mich.	Warrick Bros.	Salt Lake City, Utah	Zion's Co-operative Merc. Inst.
Florence, S. C.	Gibbs Bros.	San Antonio, Tex.	Emil Blum Co.
Fort Pierce, Fla.	Daniel's	Sanford, Fla.	Baumel's Specialty Shop
Frankfort, Ky.	W. S. Farmer & Son	Sanford, N. C.	Griffin Bros.
Gainesville, Tex.	J. R. M. Patterson	San Jose, Calif.	Stull & Sonnicksen
Gallipolis, Ohio	E. N. Deardorf & Co.	Santa Paula, Calif.	Smart Shoppe
Galveston, Tex.	Eiband's	San Pedro, Calif.	Mallinson's Dept. Store
Gary, Ind.	Goodman's Dept. Store	Savannah, Ga.	B. H. Levy Bro. & Co.
Gatesville, Tex.	Lealard's Dept. Store	Schenectady, N. Y.	The Carl Co.
Greensboro, N. C.	Ellis Stone & Co.	Shelbyville, Ky.	Lawson & Lawson
Greensburg, Pa.	Edward's Style Shoppe	Sherman, Tex.	Marks Bros.
Greenville, Tex.	Graham-Fagg Co.	Shreveport, La.	Baird Co.
Greenwood, Miss.	F. Goodman Dry Goods Co.	Siler City, N. C.	Bessie Caviness
Griffin, Ga.	Strickland-Crouch Co.	Sisterville, W. Va.	A. D. Work & Sons
Hampton, Va.	M. J. Goldstein	Southern Pines, N. C.	C. T. Patch
Hankinson, N. D.	Whipperman	Spencer, W. Va.	Rhodes Brothers
Harlan, Ky.	Powers & Horton	St. Louis, Mo.	T. W. Garland, Inc.
Hazard, Ky.	Hardesty's, Inc.	Sturgeon Bay, Wis.	L. M. Washburn Co.
Hazleton, Pa.	Fowler Dry Goods Co.	Superior, Wis.	Moran's, Inc.
Herrin, Ill.	The Herrin Supply Co.	Sweetwater, Tex.	Hubbard's
Hickory, N. C.	Setzer & Russell	Talequah, Okla.	New York Store
Hinton, W. Va.	Midland Stores Co. No. 5	Tallahassee, Fla.	Mae's Shop
Hollywood, Calif.	Ernest Swift, Inc.	Tampa, Fla.	Maas Bros.
Honolulu, T. H.	The Liberty House	Taylor, Tex.	T. W. Morse & Co.
Hornell, N. Y.	Tuttle & Rockwell	Terre Haute, Ind.	Jame Wolf Co.
Hot Springs Nat. Pk.	Specialty Shop	Thomson, Ga.	Mrs. Estelle Martin
Hugo, Okla.	Stevens-Lambeth Co.	Topeka, Kansas	Crosby Bros. Co.
Huntsville, Ala.	May & Cooney	Trenton, N. J.	Hoenig-Swern & Co.
Idaho Springs, Colo.	M. O. Allen	Troy, Ala.	Rosenberg Bros.
Ithaca, N. Y.	The Style Shop (A. J. Pritchard)	Tullahoma, Tenn.	Wilson & Son
Jacksonville, Fla.	The Quality Shop	Tuscaloosa, Ala.	Harris Hammer Co.
Jacksonville, Ill.	The Emporium	Uniontown, Pa.	Wright-Metzler Co.
Johnson City, Tenn.	The Hart & Houston Store	Urbana, Ohio	Hitt & Fuller
Joliet, Ill.	Dinet Nachbour & Co.	Vinita, Okla.	Wright Mercantile Co.
Jonesboro, Ark.	House of Fashion	Wallace, Idaho	Morrow Retail Stores
Joplin, Mo.	The Christman Dry Goods Co.	Warren, Pa.	Metzger-Wright Co.
Kahoka, Mo.	Mrs. L. P. Hume	Warrentown, N. C.	M. R. Burroughs
Kalamazoo, Mich.	Gilmore Bros.	Washington, Ind.	Hammersly Store
Kalispell, Mont.	The Imperial	Waterloo, Ia.	Paul Davis Dry Goods Co.
Kansas City, Mo.	John Taylor Dry Goods Co.	Waverly, N. Y.	H. W. Knapp & Sons
Kingsport, Tenn.	J. Fred Johnson Co.	Wellsville, N. Y.	Rockwell Bros. & Co.
Knoxville, Tenn.	Miller's	West Point, Ga.	Cohen Bros.
Laconia, N. H.	O'Shea's	Wichita Falls, Tex.	P. B. M. Co.
Lampasas, Tex.	Higdon-Senterfitt-Andrews Co.	Wilkes-Barre, Pa.	Fowler Dick & Walker
Lancaster, Ky.	A. J. Joseph	Wilmington, Del.	The Vanity Fair Shop
Lancaster, Pa.	Watt & Shand	Wheeling, W. Va.	Geo. E. Stifel Co.
Lansford, Pa.	Weiss's Dept. Store	Yonkers, N. Y.	The Fashion Shop
		Youngstown, Ohio	The B. McManus Co.

St. Louis, Mo.	T. W. Garland, Inc.	Reading, Pa.	The Elite Shop
Cincinnati, Ohio	The John Shillito Co.	Yonkers, N. Y.	The Fashion Shop
Minneapolis, Minn.	The Misses Johnson Dept. Store	Duluth, Minn.	Geo. A. Gray Co.
Kansas City, Mo.	John Taylor D. G. Co.	Lawrence, Mass.	A. B. Sutherland
Columbus, Ohio	The Dunn Taft Co.	Erie, Pa.	Trask, Prescott & Richardson
Louisville, Ky.	John C. Lewis	Flint, Mich.	Warrick Bros.
Akron, Ohio	The Wadsworth Company	Jacksonville, Fla.	The Quality Shop
Atlanta, Ga.	Frohnsin's	Oklahoma City, Okla.	Korabaugh-Brown D. G. Co.
Omaha, Neb.	Herzberg's Toggery	Schenectady, N. Y.	The Carl Co.
Birmingham, Ala.	Louis Saks D. G. Co. Co.	Canton, Ohio	The Stern & Mann Co.
Richmond, Va.	Miller & Rhoads	Honolulu, T. H.	The Liberty House
Memphis, Tenn.	John Gerber Co.	Savannah, Ga.	B. H. Levy Bro. & Co.
San Antonio, Tex.	Emil Blum Co.	Manchester, N. H.	Pariseau's
Paterson, N. J.	Quackenbush Co.	Knoxville, Tenn.	Miller's
Youngstown, Ohio	The B. McMagnus Co.	El Paso, Tex.	The White House
Des Moines, Ia.	Palais Royal	Augusta, Ga.	Goldberg's
Fall River, Mass.	E. S. Brown	Salt Lake City, Utah	Zion's Co-operative Mercantile Institute
Richmond, N. J.	Hoenig-Swern & Co.	Los Angeles, Calif.	New York Cloak and Suit House
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Modeled So Slenderly

Humming Bird Pure Silk Hose hug smartly the ankles of even the merest slip of a girl.

From Humming Bird's gracefully curving calf to its slender ankle, there are no less than fifty-three changes in the size of the stitch. The smooth all-silk sole, the neatly rounded, reinforced heel and toe, are *knit*—not stretched—to the required size. Repeated washings do not

impair Humming Bird's "clean-cut" fit. Always earliest with the latest colors, Humming Bird Hose literally keep your feet a step ahead of the times.

Dainty, durable Humming Bird Hose are sold only in reliable stores.

Made in One Good Uniform Grade Only

1. Newest shades, always.
2. Pure thread silk body.
3. Free from heavy and light places.
4. No "loading" to give artificial weight.
5. Pure silk reinforcement for sole and above heel.
6. Reinforced heels and toes.
7. Doubled elastic lisle tops.
8. Garter-run stop.
9. Extra length.
10. Snug-fitting ankles and feet.
11. Knit, not stretched to size.
12. Perfect, permanent fit.
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14. No seam to torture bottom of foot.



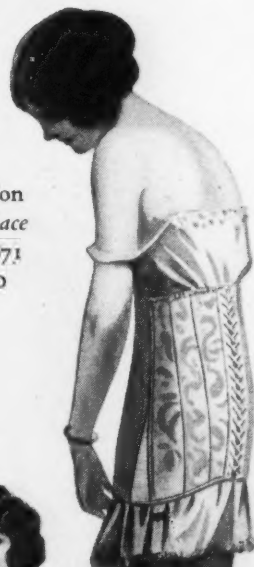
READ "THE STORY OF A PAIR OF SILK STOCKINGS."
Not advertising, but a real text book used in many schools. Free copy on request.

DAVENPORT HOSIERY MILLS - CHATTANOOGA, TENN.
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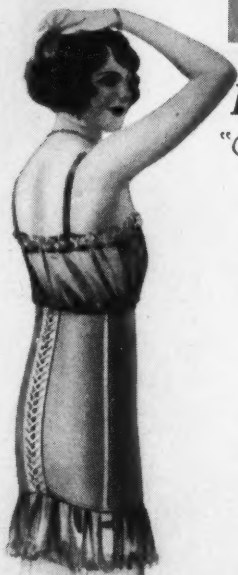
Humming Bird
PURE SILK HOSIERY
WEARS LONGER



Bon Ton
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Putting Your Birthday on Your Back

"It is true, Madame, women put their birthdays on their backs when they become careless about their figures. Then they come to me and expect a miracle of dressmaking — that I shall make straight lines of rounding curves.

"With the right corset, yes! Without it, positively, no! For one cannot be correctly gowned unless one is first correctly corseted."

Your dressmaker is right. True fashion foundation depends upon correctly fitted corsets.

And she knows there is a Bon Ton corset or brassiere for every need of the human figure — models scientifically designed to put the pounds in their place and prevent straight lines from curving prematurely.

For the lovely Easter frock you cannot be satisfied with just any corset. Insist upon a Bon Ton fitting for a corset of undeniable comfort — one that will not fail to give you proper support and line in the right place.

Of particular interest to all women planning their Spring and Summer wardrobe is the exceptional offering of Bon Ton FIVE DOLLAR corsets now being shown by leading department stores and specialty shops. These are a quality corset of finest materials and workmanship that will outhold their shape and outwear far more expensive models. There is a Bon Ton dealer in your town. Ask to be shown this unusual corset value at \$5.00.

Send for clever style booklet written by one of the foremost fashion authorities of the day.

ROYAL WORCESTER CORSET COMPANY
NEW YORK CHICAGO WORCESTER SAN FRANCISCO LONDON

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CORSETS
TRADE MARK



PAUL JONES NURSES COSTUMES

Write for interesting
booklet of latest styles

have a charm denied the usual
ready-made product—Dress
made in fact—Hand-tailored
in effect—Ready for duty.

You'll find them at stores of the better kind
PRICED AT THREE-FIFTY AND UP

MORRE & Co., INC.
Dept. B., Baltimore, Md.

*"This red stripe
positively stops
all garter runs.
Really, my dear,
you must try them."*



Rollins Runstop adds new charm to fine silk hose



GOOD news travels fast. Women everywhere are enjoying the new charm which Rollins Runstop styles have given to fine silk stockings.

Wear a pair. You will add your voice to the thousands and thousands of women who are proclaiming Rollins Runstop the great-

est improvement in full-fashioned silk stockings in a decade.

The style of the minute. That beauty which belongs only to silk, skillfully and evenly knit. Then add the positive garter Runstop and you know why all women hail the new Rollins stocking as a boon—and why the better shops everywhere are featuring Rollins.

The Runstop is a red stripe knit into the stocking at the point of greatest

strain—at the knee. No matter how many runs may start, no runs can go below the red stripe.

Garter runs may start while you are dancing, motoring, at play, climbing stairs. But they stop—always—at the Runstop. With this new stocking you are free of the embarrassment caused by garter runs.

There is keen satisfaction in being



stylishly clad—without extravagance. Wearers of Rollins Runstop Hosiery enjoy that satisfaction fully.

And what woman will not welcome the economy feature? . . . Rollins has always been made for exceptionally long wear. But now a garter run will not force you to discard an otherwise good pair of stockings.

Fetching, sheer, all-silk chiffons. Light or heavy-weight pure silks. A really wonderful service stocking with lisle top, heel and toe. All these in Runstop styles—and in the colors you wish.

Success invites imitation. But Rollins is the only full-fashioned silk stocking with a red Runstop at the knee. It is covered by exclusive patents. . . . You will not know complete silk stocking satisfaction until you have worn the Rollins Runstop.

ROLLINS HOSIERY MILLS
DES MOINES, IOWA

Factories: Des Moines and Boone, Iowa
Chicago Office: 604 Medinah Bldg., 237 South Wells St.
Denver Office: 1751 Lawrence St.
Export Department: 540 West Washington Blvd., Chicago
Cable Address: Willpotter—Chicago

Rollins has been making better hosiery for 33 years and has always sold through reliable retail merchants—never through house-to-house canvassers.

ROLLINS HOSIERY

For Men, Women and Children



Every Dress Needs Shields
—for daintiness

THE freshness, the dainty newness of your frocks—once lost, so hard to restore—is very easy to keep if you wear Kleinert's Dress Shields.

There are styles and sizes to suit every sort of costume, and Dress Shield Garments so varied that even the difficult decolleté may be given adequate protection.

Kleinert's Dress Shields are guaranteed to protect your dress—a guarantee based on the experience of more than 40 years—let the saleswoman know you want the best by asking immediately for Kleinert's Dress Shields.

*Paris decrees long, tight sleeves,
which implies Kleinert's
Dress Shields*



A KLEINERT'S Slip-Over
Dress Shield Guimpe

GUARANTEED
Kleinert's

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I. B. KLEINERT RUBBER CO.
485 Fifth Avenue, New York

MAKERS
OF FINE RUBBER GOODS
FOR MORE THAN 40 YEARS

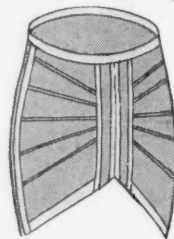


For a Supple, Slender Figure
—MIRACLE Reducers

SLENDER you must be but not uncomfortably restricted; *supple* you must be but oh! so smartly trim! Kleinert's Miracle Reducers will give you the long, graceful lines of willowy youth with the easy comfort of the most untrammelled freedom. Longer lines are yours at the first wearing and increasing slenderness with each succeeding day.

Choose which pounds you'll lose, there's a Kleinert's Reducer for each unwanted pound—scientifically designed and made of strong pure rubber which is entirely *safe to wear*, odorless, and marvelously effective.

*A competent fitter in your favorite
corset shop will help you choose
just the garment you require*



Kleinert's MIRACLE
Hip Reducer

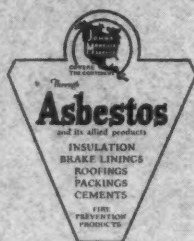


MUNSING
Wear
HOSIERY



TO the beauty in a roof of Johns-Manville Colorblende Asbestos Shingles is added assurance of absolute fire-safety, eternal durability, and complete freedom from upkeep expense or concern of any sort about your roof.

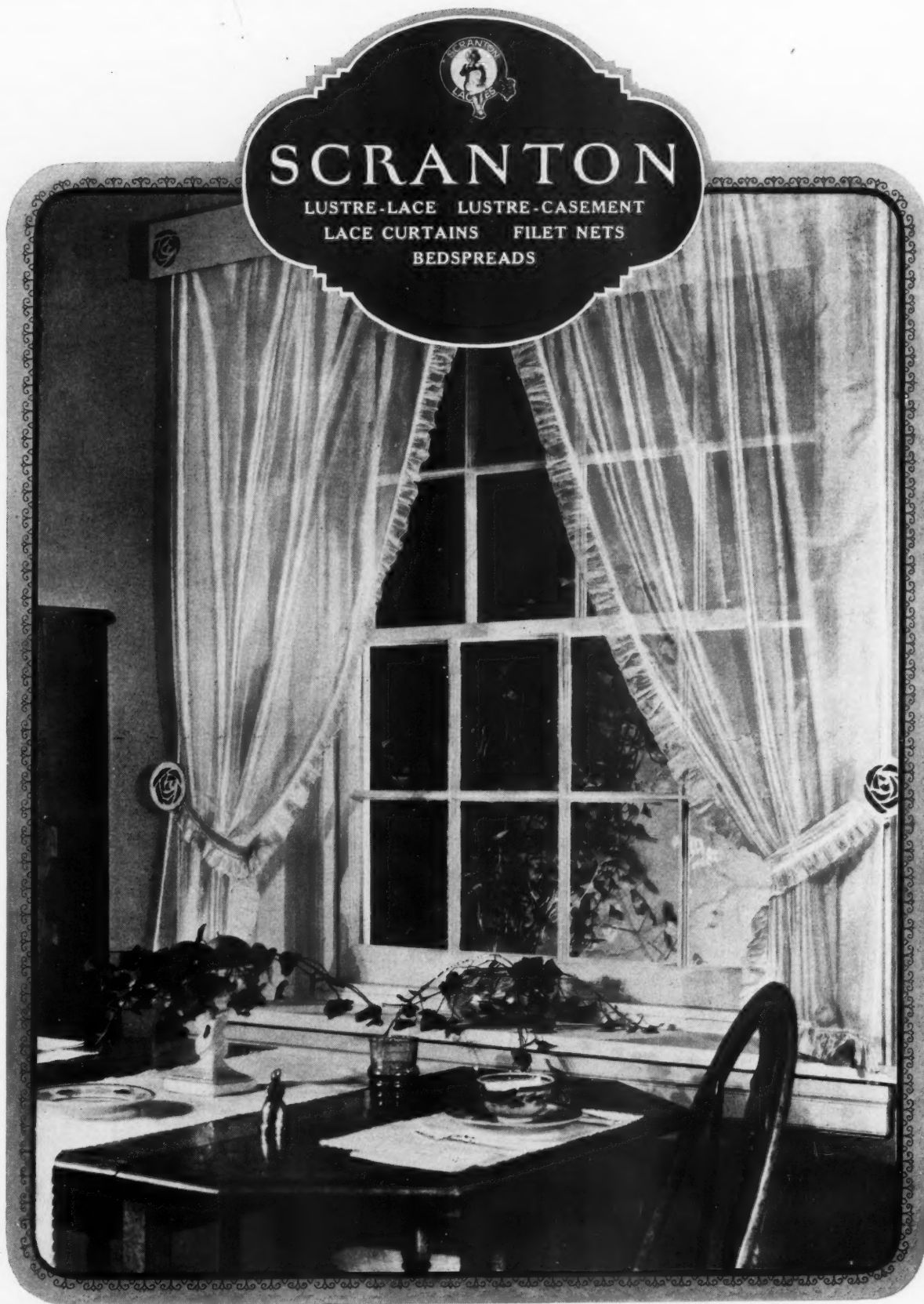
Write for Colorblende Book, to Johns-Manville Inc., 292 Madison Avenue, at 41st Street, New York City.



JOHNS-MANVILLE

ASBESTOS SHINGLES

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New Lustre-Curtains . . . a study in colorful simplicity

RARELY are home decorators offered a curtain fabric as beautiful as Scranton Lustre-Casement cloth. Made up in ruffled curtains with tie-backs (as illustrated here), it is probably the most effective new curtain material in the stores today. It is a fabric pleasant to be lived with as well as beautiful to look at. It fits in with every mood of light from morning sunshine to evening candle-glow. It is interesting, smart, luxurious, in its weave, sheen and colors.

Blue, rose, gold, sand, maize and dewberry are the colors, and all are fast to sun and tub. For those who want straight-hanging curtains or wish to make up their own, Scranton Lustre-Casement also comes finished with fringe or unfinished by the yard. See it and other Scranton laces, nets and novelties at almost any good store. Prices will prove an agreeable surprise to those who think that curtains must be expensive to be fashionable and good.

Fill out and mail coupon today for two very interesting booklets. And write our Service Department if you have an unusual curtain problem.



THE SCRANTON LACE COMPANY
Dept. 5-DA, Scranton, Penna.

Please send me without cost the booklets, "New Outlooks for Every Home" and "Scranton Bedspreads."

Name.....

Address.....

City.....

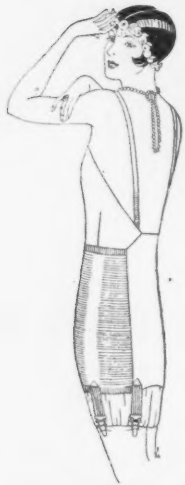
The Gossard Line of Beauty

Elastic Belvadears
Combinations
The Complete
Girdles
Step-ins
Brassieres
Rubber Reducing
Garments
Gossard Front-
Lacing Corsets



Photograph by Steichen

Costume by Molyneux



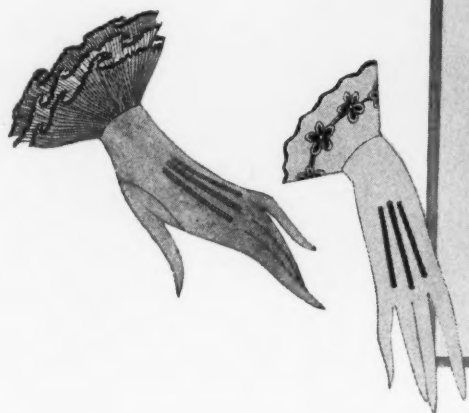
No. 1559—A marvelous complete for evening wear. Made of beautiful pink satin tricot . . . wide sections of hand-knit elastic over hips . . . a short gore in front to abolish lines when seated. Sizes 26 to 36, selling at . . . \$15.00.

Good Lines Underneath

Vogue's mission would be easy, if every girl and woman had *good figure lines underneath*. Then every dress—evening gown, street costume, afternoon frock—would look as smart in actual use as when worn by a mannequin. With good underneath lines every woman could look smart without extravagance . . . Every dress in your wardrobe will look its best when worn over one of the dainty garments in The Gossard Line of Beauty . . .

"and yet—you can't tell you wear one"

—BECAUSE YOU
LOVE NICE
THINGS!



Her hat has the severe simplicity sponsored by the French couturiers. Her frock is slender and straight of line—a triumph of the tailored mode. So she relies on her gloves for that frilly, feminine note which is so extremely important to a fashionable ensemble. Silk gloves by Van Raalte she chooses for their delightfully varied styles and—because she loves nice things.

VAN RAALTE
Silk Gloves

Exercise-Fine! Diet-Splendid!

And —
Then something More

You are trying to improve or protect your figure. That's fine. Every woman should. You have probably tried all sorts of things—diet and exercise, strange garments which offer to take off pounds even as you put the garment on. You have been making an experiment station of yourself.



Now it's time to do some clear, straight thinking on the subject of yourself—or at least to listen to some.

Diet is good—good for everyone if not carried to extremes of starvation or under-nutrition. Properly planned and adhered to, it will reduce and guard against excess weight. Exercise is fine. It keeps the muscles firm and strong. But not one woman in a hundred can lead so rigorous a life that exercise alone is sufficient.

Most of the trick garments are of questionable value. Their benefit is as temporary as that of a Turkish bath. The chief difference is that you don't take a Turkish bath in public.

Get a good doctor to lay out your diet and exercise plans—and stick to them. That is a good start.



Then mould your figure to good proportions through "Figure-Grooming." To get this result consult a good corsetiere—that is not only a good start but a real solution. "Figure-Grooming" means having an experienced corsetiere advise you as to what kind of a "Figure-Grooming" garment you should wear.



This service was instituted by Modart to fill a real need among women. It comprehends lightness, comfort and a study of proportion. Modart "Figure-Grooming" garments can give you these advantages without the slightest sacrifice because they are exceptionally light, because they are made of materials that will not stretch with your figure but will hold it and mould it to its true and perfect proportions. Modart puts lines into the garment; the moment you put the garment on, your figure assumes these true proportions. Modart "Figure-Grooming" service is free, without any obligation to purchase. To take advantage of it simply see the Modart corsetiere in any of the better stores.



MODART CORSET COMPANY
Factory: Saginaw, Michigan
New York Office: 362 Fifth Ave.

MODART CORSETS



—BECAUSE YOU
LOVE NICE
THINGS!

A galaxy of colors! Colors gem clear, sunset varied, flower fine! Colors for evening wear, soft as the afterglow of southern suns. For afternoon, deeper sun-kissed shades. Everything that is fashion favored. And all expressed in silk of flawless texture and fashioned into stockings of smoothest fit and well-liked service.

VAN RAALTE
Silk Stockings

The tailored shoe—made with Barbourwelt to complete the tailored costume

TTRIM, simply designed and practical—that is the ensemble note in every well tailored costume. Your shoes, too, can be selected to “go” perfectly with the correct tailoring of suits, frocks and trig little hats.

The newest shoes for Spring have been made with *Barbourwelt* to complete this effect. Many different makes of smart shoes offer you *Barbourwelt* models with the trim tailored line of leather ribbing along the seam between upper and sole.

And the “practical” advantage of genuine *Barbourwelt* is that it reinforces the lighter leather of the upper and counteracts the natural tendency of the foot to wear it out of shape.

BARBOUR WELTING COMPANY

Manufacturers of High Grade Goodyear Welting for over thirty years

BROCKTON, MASS.

Ask to see the new *Barbourwelt* styles of whatever make of shoes you usually buy. At all good stores.



Made with *Barbourwelt*
A smartly tailored oxford in two-toned brown calfskin with perforated quarter and vamp lines, and a low boyish heel.

BARBOURWELT

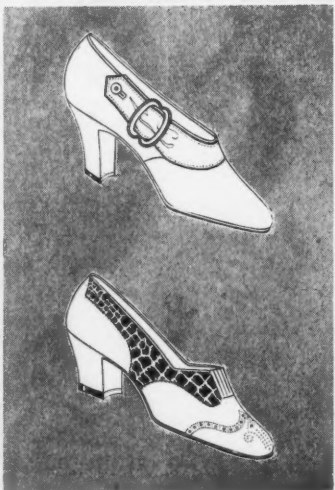
“STORMWELT” for winter ♦ “DRESSWELT” for summer



Featuring imported batik in charming contrast with patent leather or tan Russia

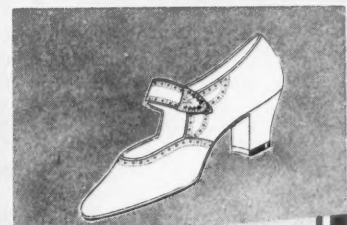
BEAUTY MATERIAL-IZED in FOOTWEAR

By I. Miller



In slippers as in gowns this season, material is inseparable from the mode, and so one wisely selects those smart innovations ---crocodile, lizard, batik and the many hued satins and kidskins sponsored by I. Miller in his original creations.

Shown at the shops of I. Miller in New York, Chicago and Philadelphia and his exclusive agencies throughout the country.



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Wholesale Headquarters
HARRIS and ELY AVES.
LONG ISLAND CITY

I. MILLER & SONS
INCORPORATED
NEW YORK CHICAGO PARIS

Retail Headquarters
562 FIFTH AVENUE
NEW YORK CITY

The tailored shoe—made with Barbourwelt to complete the tailored costume

TTRIM, simply designed and practical—that is the ensemble note in every well tailored costume. Your shoes, too, can be selected to “go” perfectly with the correct tailoring of suits, frocks and trig little hats.

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BARBOURWELT

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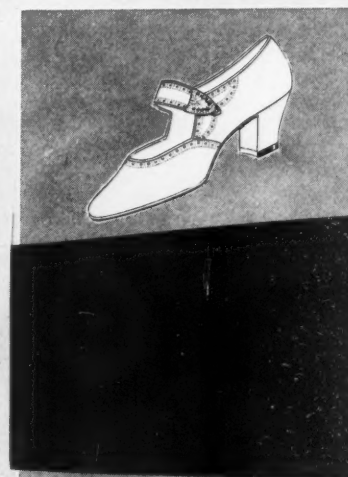
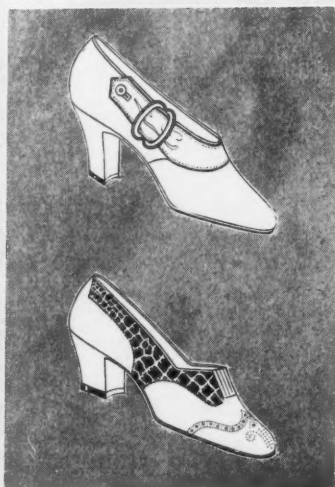
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Shown at the shops of I. Miller in New York, Chicago and Philadelphia and his exclusive agencies throughout the country.



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NEW YORK CITY

Light and Slender ways of wearing less under the Summer Frock

RECENTLY, fashion-wise designers of the newer, more enlightened corsetry, have struck a high note of success. They've given women what they've long been waiting for—the combination of girdle and brassiere.

Many women took to it instantly for year 'round wear. Others, impressed with the need of corseting firmly during the formal months, conceded the combination to be perfect for summer.

These it pleased because of its cool freedom, its one-piece way of giving the flat-back and the natural uncorseted look every figure desires.

As for the woman whose lines are those of youth, whether her years be fourteen or forty, she gave a sigh of sheer delight and slid into the combination, exclaiming, "At last, I've come into my own!"

NOW the House of Nemo, taking a long look ahead in this matter of providing women with the underthings they need for the smooth simplicity of today, has designed expressly for the summer girl of 1925, a whole group of lovely combinations. Equally as cool, as free, as slenderizing as any which have preceded them, they accomplish what no other combinations have yet quite successfully done. For a Nemo-flex model has been carefully designed for the proportions of every type of figure.

Nemo devoted months to this study of the prevailing types of figure. It was able, by careful, scientific tests, to reduce them all to five. And for each of the five it created a model, thus mak-

ing the success of the combination now complete. If your waist is slender and your hips generous; if your curves go just the other way; if you are boyishly flat above but have developed a little too much weight in the diaphragm, a Nemo-flex model is ready to fit your special needs. And they're

all so very attractive! Pink tulips are not more tempting! Yet you need only try them on to realize how gently firm they are about reminding your figure to take its loveliest lines. And every one is light and washable.

You will find meticulous workmanship in every seam, every tiny—but oh! so important detail. Shoulder straps, for instance, of elastic—a new idea—adjustable to shoulders plump or slender. But if you prefer ribbon, straps of ribbon you may have. Easy fastenings; patented devices for restraining the diaphragm; elastic webbing of strength that varies according to the part of the figure it controls.

FOR the woman who really doesn't quite dare the combination—not until she's danced and golfed and swum off some twenty pounds—Nemo has made back-lacing corsets, and firmer girdles with generous panels of elastic, achieving that desirable paradox—the uncorseted look, while corseting quite firmly.

And, finally, for the woman who's in dead earnest about this business of "taking off," Nemo offers Nemolastik silk-covered rubber reducing girdles and brassieres, this year in lovely brocaded designs, and all lined with a soft fabric that absorbs the perspiration perfectly.

In every first-class store where up-to-date underthings are sold, you may see these lovely Nemo-flex foundation garments. All reasonably priced and all affording the light and slender ways every woman seeks today of wearing less under the summer frock. Nemo, the House of Complete Corsetry, 120 East Sixteenth Street, New York City.

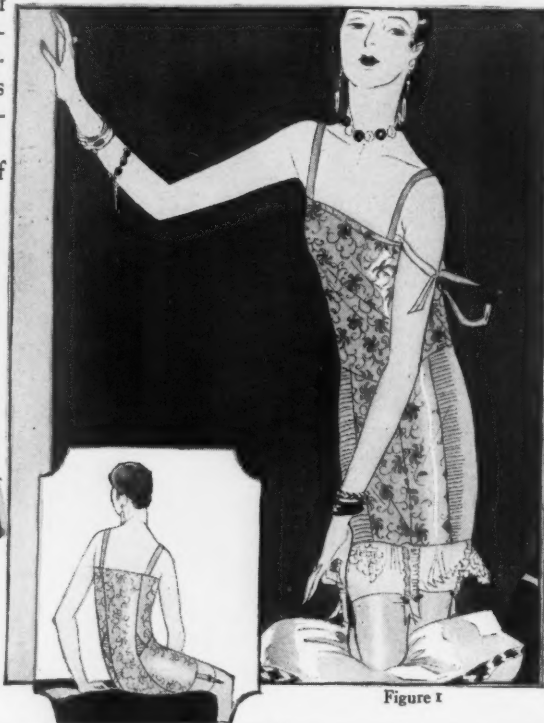


Figure 1



Figure 2



Figure 3



Figure 4

On Figure 1, a Nemo-flex combination for the heavier figure. A single piece gives the indispensable flat back; in front, brassiere fastens over girdle. Dainty fabrics, \$5.00 to \$18.00.

If you want your hips held firmly and your bust free you will select the combination on Figure 2.

combination on Figure 3 for full and slender. Brochés, \$15.00.

Figure 4, a little boneless silk girdle, \$10.00 and \$15.00; and a wee brassiere of silk and lace, \$1.00.

Nemo Week

MAY 4TH TO 9TH

For twenty-seven years Nemo Week has been prominent in all stores. This year it will reveal the delightful developments of the newer corsetry and many ideas unique in Nemo-flex. Visit your store Nemo Week and see—

NEMO-FLEX COMBINATIONS—five models to suit the five prevailing types of figure.

NEMO-FLEX BRASSIERES—bandeaux, long down-over-the-girdle-top types and garter brassieres.

NEMO-FLEX GIRDLES and Corsets—elastic step-ins, boneless silk girdles, girdles with generous panels of elastic and back-lacing corsets.

NEMOLASTIK—rubber reducing girdles and brassieres.

THE WONDERLIFT—in lighter form for the mode of today yet retaining the famous Wonderlift device for holding weakened muscles in their proper place.



Figure 5

A Nemo-flex combination, shown on Figure 5, is intended to hold the average figure to the slenderness the little beltless frock requires. Brochés, \$3.00 to \$22.50.

The back-lacing model on Figure 6 gives the uncorseted look to the full figure. Various fabrics, \$5.00 to \$10.00. A lace and ribbon brassiere gives the smooth line sheer frocks demand. \$6.50.



Figure 6

Figure 7

The girdle on Figure 7 with generous panels of elastic, clasps around and is light enough for summer wear, yet firm enough for the full figure's adequate support. Dainty materials, \$5.00 to \$12.50. This foundation is completed by a silk jersey bandeau brassiere with the new uplifting lines. \$1.00.

Nemo-flex

- CORSETS
- GIRDLES
- BRASSIERES
- COMBINATIONS



HART SCHAFFNER & MARX COATS FOR WOMEN FOR SPRING

It is easy to picture yourself in coats like these. Narrow shoulders, snug sleeves, lines that cling closely to the figure. And the flattering flares of rich fur so effectively used at the bottom of the coats. Then there are the new tailored street coats—becoming to every figure.

Our designers found many other new things in Paris—the directoire type coat—new cape designs—straight silhouettes and variations of the sport coats, motor coats, coats for afternoon wear.

The finest looms of England, Scotland, France and America furnished the fabrics for these coats. Soft flannels; tweeds and homespuns; cheviots in mosaic patterns; stocking weaves and Scotch sport checks are a few of the patterns.

The colors vary from soft mellow one-tone shades to blended mixtures.

The Spring style book shows many of the models; send for it.

HART SCHAFFNER & MARX

Chicago

New York



© Vogue

Gold satin veiled in light brown tulle—a frill of darker brown above the knee—a sash and great cascading ends of both shades of tulle—gold slippers, in the new woven effect—isn't she lovely and isn't she smart? But not more lovely than a score of others you'll see in the May 1, New York Fashions Number of Vogue . . . if you reserve it now!

NEW YORK . . . SPRING . . . CLOTHES!

VOGUE-IN-PARIS has prepared most of the issue you hold in your hand—and isn't it chic? Vogue-in-New York will be responsible for the next—the New York Fashions Number. If it isn't as French—it'll be more American. If it isn't as lovely—but we think it is!—it'll be twice as practical.

Because here is the mode as it sits and smiles on our own shores. Here is the mode as chosen from the Paris collections by the great New York importers who establish the line for America. Vogue has gone the rounds, seen the sights, heard the news, looked behind the scenes—photographed and sketched it

all, commented, given out a bit of general philosophy, talked about types—you, me, the other women, the young girl—and told us each just what to wear and why to wear it.

You'll find this next issue as valuable as a trip to New York with travellers' insurance against mistakes in buying. You can use it as an infallible guide to chic in making purchases in your own city, too. Above all, Vogue thinks you'll find it interesting. It hasn't a daffodil alive—inside the front cover when you take the wrapping off—but it couldn't say Spring better if it had!

*At all good news stands
April 25, east of Mississippi
April 30, west of Mississippi*

MAY FIRST VOGUE

April 15

The SHOPS of VOGUE in PARIS



CHANTAL

& PARIS

4 rue de Mondovi

(PLACE DE LA CONCORDE)

Unusual Color Schemes

Rhythmic Lines

Distinctive Details



Jane Reony
COUTURE SPORT
11 RUE DE LA BOÉTIE · PARIS.

THE QUESTION OF THE WAISTLINE

PARIS FASHION has this spring witnessed a phenomenon the like of which has seldom, if ever, occurred in the mercurial city.

It has seen style turned in a week—and by one will. The will of Jean Patou.

The new Patou waistline—the nearly normal waistline—is a vast success. Some of the smartest Parisiennes, leaders of the fashion in the gay capital, are wearing it. At Ciro's, at the Ritz, at the Opera, wherever Parisian women of elegance congregate, the Parisians are seeing the new Patou waist. Other dress designers are modifying their waistless models to bring them within the new mode.

It is a triumph—an abrupt turning of the current of style, but a welcome one after those waistless, sack-like months and years.

It took courage for a couturier of the standing of Jean Patou to dare such an innovation.

The way of the fashion innovator—as he well knew—is hard. The shores of the Parisian stream of style are strewn with the shipwrecked barks that once launched bravely forth as innovation in the mode.

The common experience—the rule, it may truthfully be said—for the Parisian designer who introduces a revolutionary note in style, is to see fashion reject his first tentative offerings.

It is usually his further experience during the season thereafter to see fashion adopt, and his competitors incorporate in their designs, the very innovation which lay dead on his hands a few short months before.

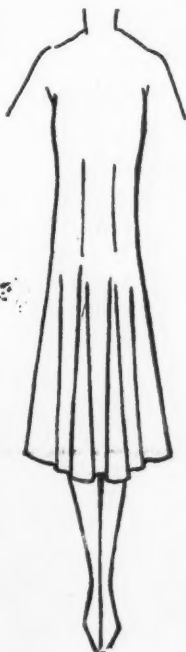


All these risks Jean Patou understood—and took—before he raised the curtain on his 1925 spring collection. He gambled with uncertainty. Past history read him a plain warning. But he wagered upon his own artistic judgment and upon his belief in himself.

That judgment of his having told him that the normal waistline must return, he proceeded boldly—not with a few timid models incorporating the new idea—not with a fashion feeler, so to speak—not the usual modest attempt to start a trend that might come to something in a season or two—

No; having decided upon the nearly normal waistline, he imposed it to almost his entire collection of gowns.

The American buyers gasped when they saw the collection on the opening day. When the first waisted frocks appeared they put them down as Patou's fantasies designed to give savor to a monotonous procession of



straight-lined sacks to be expected immediately thereafter. But waist after waist passed through, until at last it dawned on the buyers that Patou, most popular of Parisian couturiers with Americans, had given a new line to his entire spring line of models.

The buyers of riper and surer artistic judgment bought at once from the line, without hesitation. Others less confident in their opinions went doubtfully away to view other collections—only to return later on to procure Patou models.

It was no pleasant predicament for the individual buyer. He is responsible to a chief at home. Here was

an extremely novel and individual thing—actually a revolutionary note in style. Suppose American women should reject it. The blame would fall upon the man importing the unsalable models embodying it.

After all, it was the artistic beauty of the Patou innovation that won for it—as its creator knew it would. Those buyers who had passed on in bewilderment to look at further segments of the endless procession of waistless sacks were

drawn back to the Maison Patou by the sheer loveliness of the new silhouette. Their reason told them that the taste of American women would never reject anything so beautiful.

And when the critical opening week ended, Patou—already at the top of Parisian dressmaking as he had been for some seasons—checked up and found that the 1925 buyers' opening had topped last year's by a handsome percentage.



Still, business canniness might have whispered that this was merely a manifestation of the normal momentum of the house of Patou—except for one fact.

Amid the American buyers a few Parisian women of fashion had succeeded in gaining entrance to the salons for the opening exhibitions. These arbitresses, when they saw the new silhouette, promptly ordered for themselves copies of some of the choicest examples of it.

Soon the new Patou waist began to appear in Paris; and when the regular customers' opening occurred, the fashionable world flocked in and feminine Paris discovered that she had a waistline. Within a week the doyen of Paris dressmaking was showing a collection in which the normal waist was the dominant note, and another celebrated old house had also adopted the new line.

The Patou 1925 silhouette had definitely arrived in style.

Jean Patou Says—

The low waistline is dying, passing by, soon to be forgotten. We are done with artistic whims and grotesqueries and are back at a real line in the silhouette of style, a normal line, beautiful because it is natural.

JEAN PATOU

Isakof

founded in 1850

is the great parisian specialist
in Ladies Handbags
and creator of smart models

8, Rue de la Paix-Paris



HIGHEST AWARDS AT THE WORLD'S EXHIBITIONS OF
SAINT LOUIS - 1904
LONDON - 1908
BRUXELLES - 1910
TURIN - 1911



Mrs. Brashear Ertz
who at present resides in Paris is
dressed by YTEB in black chiffon
and lace over apricot satin.



ONE OF JEAN MAGNIN'S LATEST CREATIONS WITH THE OLD STAIRCASE AS A BACKGROUND

L HOTEL
DU
COUTURIER
**JEAN
MAGNIN**
22
RUE
D'AGUESSEAU
A
PARIS



THE GARDEN

The well-known American architect Charles KNIGHT is responsible for the restoration of the mansion. The decoration is quite modern, yet in such perfect taste that it harmonizes with the old charm of the building. The spacious salons with their modern colored crystal chandeliers are with the whole an ideal background for the creative genius of Jean Magnin, couturier, whose recent collection met with the enthusiastic approval of foreign buyers as well as with the Parisian woman of fashion.

In the charming setting of an old mansion built in 1723 for the Chancellor of Aguesseau and considered as one of the handsomest in Paris, Jean MAGNIN, the new Parisian dressmaker, formerly with a world-famous house in the Rue de la Paix, receives his clientèle. Jean MAGNIN personally creates and designs his own models and while emphasizing a new line of rare elegance, in perfect taste, achieves harmonies of exquisite and original colors.



THE SALONS

THE LEADING
PARIS
DRESS MAKER
SPECIALIZING
IN CHILDREN'S
CLOTHES



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English spoken
PARIS

Les
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Joyeuse

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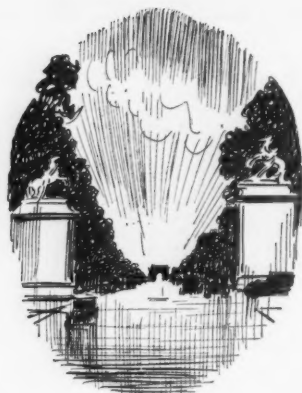
PARIS

WORTH



DRESSES
WRAPS
FURS
LINGERIE
PERFUMES

PARIS
7, RUE DE LA PAIX
LONDRES
3, HANOVER SQUARE
BIARRITZ
7, PLACE DE LA MAIRIE



WHAT do the names on this page mean to you? Everything? Or nothing? What does Paris mean to you? A spot on a map, a bit of a dream you've never had? Or memories that are as sharp as though you got them yesterday? Is Paris your own Paris, with a memory of the city, violet and grey from Sacré Cœur, or twinkling along the Champs-Élysées in the twilight, or fluttering with chiffon and colour and sun and new modes at the Races, or saying impossible things at the Folies Bergères, and doing impossible things at the Casino de Paris?

If you've never been to Paris, of course, you want to go this summer. If you've taken the trip every year of your life, then—still more—of course. Suppose you could just slip in between the pages here, count ten, and open yourself out of your Vogue on the rue de la Paix.

Well, you almost can. At least, you need never be separated from your favourite magazine. There's Vogue-in-New-York to make steamer reservations for you, often when nobody else can. There's Vogue-in-Paris eager to look after your hotel, at great advantage to yourself. Vogue-in-Paris runs an information service, too, at its office, 2 rue Edouard VII., and here you can come and ask anything (in English, if you prefer), and be answered by a Frenchwoman or an American. You can be directed about shopping, motoring, the theatre, the new places to dine and dance, the best place to week-end, everything.

You can do twice as much in half the time, if you ask Vogue. You can spend half the money and get twice the pleasure, if you ask Vogue. You can have all the memories and none of the regrets, if you ask Vogue. And neither now nor at any other time will asking Vogue cost you other than a two-cent stamp on a letter to the New York Office, and the trouble of lining up all your little questions to ask the experts.

The New York Vogue Travel Man has just got back, leaving all lines of communication open, both with London and Paris. Why not let the country house for a change and go to Europe this summer? He'll tell you when, how, and how much.

JEAN PATOU

SES ROBES
SES ENSEMBLES
DE SPORTS
SES PARFUMS

PARIS
7, RUE S^t FLORENTIN

DOUCET

DRESSES
WRAPS
FURS
LINGERIE

21, RUE DE LA PAIX .PARIS

DOEUILLET

DRESSES
WRAPS
FURS
LINGERIE

24, PLACE VENDÔME .PARIS

LUCIEN
LELONG
COUTURIER

16, RUE MATIGNON
PARIS

ROLANDE

ANNOUNCE THE
OPENING OF
THEIR NEW DRESS
MAKING SALONS
AT

127, AVENUE DES
CHAMPS ELYSÉES
PARIS

JEAN MAGNIN

The new Parisian dressmaker formerly with a leading house in the rue de la Paix, receives you in his charming mansion which dates from 1723, where he personally creates and designs his own dresses.

IN PARIS
22
RUE
D'AGUESSEAU

dresser
wraps
furs



7 PLACE VENDOME
PARIS

Car

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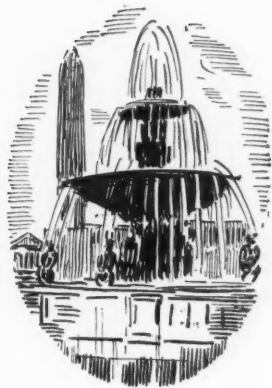
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48rueFra

Camille Roger

ORUE DE LA PAIX . PARIS.



FRENCH FASHION NOTES

AS ALWAYS, the new shoes in Paris are interesting and full of fresh ideas. Perugia is showing some bright coloured kid models in brilliant green and a strong blue—about the colour of a blue pencil. He makes these in a plain low shoe, cut rather high over the instep. He has one in blue trimmed with soft grey alligator in a suède finish. He is also using wedge-shaped pieces of brocade for trimming on these bright shoes.

An interesting novelty consists in the use of leather in several colours cut in odd shapes and applied over satin in such a way as to give rather a cubist design. When this is done in leathers that are in great contrast to the satin, such as black, white, and grey imposed on red, the effect is startling. But, if this use of leather on satin is carried out, as undoubtedly it will be, in tones of one colour—for instance, in two or three soft shades of beige or grey—it might result in a very wearable shoe.

The actual forms of the shoes do not seem to have changed greatly. The best shapes are all fairly simple and not exaggerated. For example, a good-looking beige suède shoe from Perugia has a trimming across the instep of soft, flat folds of glossy kid, toning from brown to light beige. This produces a conservative and smart effect.

For evening slippers, Perugia has a lovely new fabric that he uses in a variety of colour effects. It is made of the very finest imaginable strips of soft kid interlaced with strands of metal threads to form a close basket-weave. He uses this fabric for the vamps and heels of the slippers and makes the back and the trimming of plain kid, or gold or silver leather. The result is a very chic and pretty shoe. A smart American who ordered the first pair he made from this material had them in white kid interlaced with gold, with back and trimmings in plain gilt kid. This interlaced metal and leather fabric done in black and silver, red and gold, or green and silver is very effective.

Newest of the new, however, is suède stamped in gilt in a sort of fine tracery that looks something like a batik pattern—for example, pale beige suède with fine gold tracery all over it, black suède with silver tracery, or red suède, very soft and dull in tone, with gold or a silver tracery. Made up with gold on silver heels, these are very new, very smart, and different from brocade. Perugia is also showing an evening slipper with a fine tapestry or needle-point vamp.

At Worth's, one of the mannequins who showed several blue dresses—not navy-blue, but a bright lead-pencil or indigo-blue—wore thin blue silk stockings to match and simple blue alligator shoes in a one-strap model with a flat silver buckle at the outside of the instep.

MARTIAL ET ARMAND

dresses, furs, lingerie
10, PLACE VENDÔME PARIS.

MARTIAL ET ARMAND

PARIS
10, PLACE VENDÔME
15, RUE DE LA PAIX
LONDRES
19 ALBEMARLE STREET W1

furs
dresses
lingerie

Béchoff

PARIS
qibrg S'Honoré
(Anc' Place Vendôme)

YVONNE DAVIDSON
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PARIS


Jane Reony
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11 RUE DE LA BOÉTIE
PARIS



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wraps
dresses
jerseys

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specializing
in children's
clothes

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**DRESSES
COATS
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LINGERIE
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AINE-MONTAILLÉ
informs his American clientele that he is now in a position to do business direct with America.



FRENCH FASHION NOTES

At all the collections where sports clothes are shown, one notices a great many alligator or crocodile shoes, simply made, and usually in tans or browns—sometimes the whole shoe of the alligator and sometimes a combination of suède and alligator.

IN Lanvin's new shop, which is especially devoted to sports, the mannequins wear shoes of this type with medium-weight two-toned beige stockings with all the sports dresses except those in black and white.

Lanvin shows quite a number of black and white sports dresses; with these, the mannequins wear white woollen stockings with black and white basket-woven leather shoes. This effect, however, is rather too striking for the average woman.

Novelties come and go, but good taste goes on forever. And simplicity is often the acme of good taste. To illustrate this, Vogue considers that the smartest pair of feet at Saint Moritz were those of the Duchesse d'Albe, who wore pale grey silk stockings with perfectly plain steel-grey satin slippers to complete a dress of pale grey silver-embroidered net.

REBOUX is still making cut felts for spring, with the same creased effect. She trims them with grosgrain ribbon, in a shade to match, or just a shade darker, with a simple band and a cockade on the right side. Many of these little hats turn up in front with narrow brims, but the newest hat of all has a crossed-car effect in front made by passing the brim through a slit.

CHANTAL, a small house that shows surprisingly good things, is using fine Shetland shawls combined with crêpe de Chine in a new way. She has lovely so-called sports dresses, too—of three layers of chiffon in a tailored manner.

CHANTAL
à PARIS

4 rue de Mondovi
(PLACE DE LA CONCORDE)

dresses
wraps
furs

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LINKER**

THE NEWEST PARIS
CREATIONS FOR
SPORTS AND
TOWN WEAR

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the smartest ladies hand-
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ROSE DESCAT
modes
22, RUE ROYALE. 22
PARIS

GRECO

THE LEADING PARISIAN STYLE
CREATOR IN WOMEN'S SHOES

IN PARIS
4 RUE DES CAPUCINES

NICE: 1, rue de RIVOLI (Hôtel Negresco)
CANNES: CASINO
DEAUVILLE: 4, rue GONTAUT BIRON (Casino)
BIARRITZ: 6, AVENUE EDOUARD VII



F. SAVARY
DRESSES
WRAPS
FURS

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PARIS
Next door to the Lloyds and
Provincial Bank

The Shops of Vogue in NEW YORK

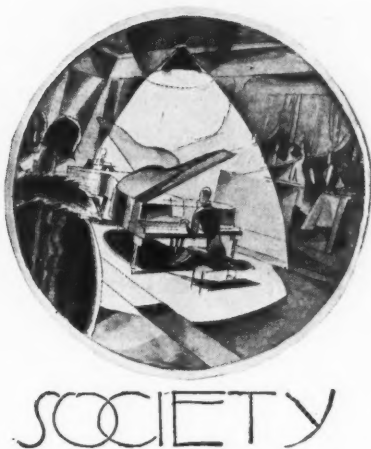


Posed by Carlotta Monterey Photo Murray

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and the "Moderne" Wig are of finest quality wave-cut hair, so perfectly executed and so artistically arranged that they cannot be detected from Nature!

Manuel Hair Goods Exclusively
29 East 48th Street, New York



The Shops of Vogue in NEW YORK

Births

NEW YORK
Armstrong.—On February 14, to Mr. and Mrs. J. R. Charlton Armstrong, a daughter.
Banks.—On February 28, to Mr. and Mrs. Henry W. Banks, junior, a son, Alfred De Buys Banks.
Gatch.—On February 11, to Mr. and Mrs. Nelson B. Gatch, a daughter.
Gilsey.—On February 23, to Mr. and Mrs. Gardner L. Gilsey, a daughter.
Kean.—On March 1, to Mr. and Mrs. Robert Winthrop Kean, a son.
Lee.—On February 10, to Mr. and Mrs. Marion W. Lee, a son, Charles Henry Lee.
Leeds.—On February 24, to Mr. and Mrs. William B. Leeds, a daughter.
Pierce.—On February 14, to Mr. and Mrs. Josiah Pierce, a daughter, Leona Dahlgren Pierce.
Thompson.—On February 28, to Mr. and Mrs. George A. T. Thompson, a son.

Deaths—Continued

Lacombe.—On February 14, at Freeport, Long Island, Rufus T. Lacombe.
Leverich.—On February 18, Charles Duncan Leverich.
Lower.—On February 27, William Savery Lower, of Newport, Rhode Island.
Maynard.—On March 4, Walter E. Maynard, husband of Eunice Ives Maynard.
Mills.—On March 9, at Exeter, New Hampshire, Barret Van Auken Mills, son of Mr. and Mrs. Frederic C. Mills.
Parker.—On March 3, Morris Ketchum Parker, husband of Charlotte G. Thompson Parker.
Peckham.—On February 26, Catherine L. Anderson Peckham, wife of the late Henry Arnold Peckham.
Robinson.—On February 22, Margaret D. Lanman Robinson, wife of the late Jeremiah P. Robinson.
Saint Cyr.—On March 3, at San Francisco, California, Anne M. Armstrong Saint Cyr, wife of Jean Saint Cyr.
Speir.—On March 9, at South Orange, New Jersey, Francis Speir, husband of Agnes E. Forbes Speir.
Stuart.—On February 12, at Cimiez, France, Lillie F. Robinson Stuart, wife of the late William Couch Stuart.
Timmermann.—On March 5, Henry G. Timmermann, husband of Kate Fry Timmermann.
Vatable.—On March 5, Jules Vatable.

Deaths


NEW YORK
Alexander.—On February 17, at New Canaan, Connecticut, Orline St. John Alexander, wife of the late Lawrence D. Alexander.
Bagley.—On February 23, at West Palm Beach, Florida, Emily Fulton Bagley.
Barger.—On March 5, Milton S. Barger.
Baskerville.—On February 15, Elizabeth McC. Baskerville, daughter of Mrs. Charles Baskerville.
Betts.—On March 2, Louise Holbrook Betts, wife of the late Frederic Henry Betts.
Blackfan.—On March 4, at Elizabeth, New Jersey, Agnes Blackfan.
Brunner.—On February 14, Arnold W. Brunner, husband of Emma B. Kaufman Brunner.
Butler.—On March 4, Helen C. Butler.
Chapman.—On February 12, Carlton T. Chapman, husband of Aurélie M. Reynaud Chapman.
Churchill.—On February 27, Lester Butler Churchill, husband of Sophia A. Kellogg Churchill.
Clark.—On March 2, William A. Clark.
Clowry.—On February 26, Colonel Robert C. Clowry.
Chrystie.—In February, at Lisbon, Portugal, Frank Few Chrystie.
Elliott.—On March 7, at Greenwich, Connecticut, Martha L. Armstrong Elliott, wife of the late James Elliott.
Havemeyer.—On February 21, Raymond Havemeyer, husband of Claire Baxter Havemeyer.
Hedges.—On February 22, at Atlantic City, New Jersey, Job E. Hedges, husband of Ida J. Franklin Hedges.
King.—On February 28, at Newport, Rhode Island, Ella Rives King, wife of the late David King.

Engagements

NEW YORK
Ames-Powell.—Miss Eleanor M. Ames, daughter of Colonel Azel Ames and Mrs. Ames, of Yonkers, New York, to Mr. Robert Powell, son of Mrs. Irwin A. Powell.
Chisolm-Du Bois.—Miss Elizabeth H. Chisolm, daughter of Mr. and Mrs. B. Ogden Chisolm, to Dr. Robert Ogden Du Bois, son of the late Dr. and Mrs. Robert Ogden Du Bois.
Emmet-Campbell.—Miss Aileen Emmet, daughter of Major Robert Emmet and Mrs. Emmet, of Moreton Paddox, Moreton Morrell, Warwick, England, and New York, to Captain Alastair Campbell, son of Major Adair Campbell and Mrs. Campbell, of London, England.
Finley-Kiser.—Miss Ellen Finley, daughter of Dr. John H. Finley and Mrs. Finley, to Dr. William Howell Kiser, junior, son of Mr. and Mrs. William Howell Kiser, of Atlanta, Georgia.
Latham-Hilliard.—Miss Alice G. Latham, daughter of Mrs. John C. Latham, of Louisville, Kentucky, and New York, to Mr. James B. Hilliard.
Lines-Buechner.—Miss Anne L. Lines, daughter of Mr. and Mrs. Harvey K. Lines, of Flushing, Long Island, New York, to Mr. Thomas S. Buechner, son of Mr. and Mrs. C. Frederick Buechner.

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Hats from \$16.50 upwards
 Gowns from \$45.00 upwards
 Ensemble Suits \$65.00 upwards
 Dull Necklaces \$2.50 upwards
 Dull Mourning Bags \$4.50 upwards
 Dull Blouses \$9.50 upwards

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A step from Fifth Avenue NEW YORK


The World's Show Place of Fashion
HATS, GOWNS, COATS, and WRAPS
Prices Never Excessive



Nardi INC.

RIDING HABIT SHOP
READY-TO-PUT-ON
(NARDI MADE)
RIDING ATTIRE
FOR WOMEN, YOUNG LADIES AND CHILDREN
BOYS AND GIRLS
\$35. \$55. \$75.
RIDING HABITS to order from \$150.

73 W. 47th Street New York



(Continued on page 32h)

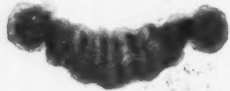
The Shops of
Vogue in
NEW YORK



Which
Transformation?

A marvelously becoming transformation to cover all your hair and give you new beauty? Or just a *chignon* — a graceful back-piece to transform your bob into a coiffure of modish elegance. You'll find both at Cluzelle's.

The Covabob at \$10



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New York

New York's leading hair shop for nearly
half a century



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New York

April Showers
bring May flowers
and Paris sends
EASTER BONNETS and
FROCKS
for smart little children

Everything for Infants and Little
Boys and Girls to 12 Years

Models of exquisite simplicity, designed,
stitched and embroidered in Paris
by French Needlewomen.

Imported Toys
Lenci Dolls
Portrait Dolls

MADAME WILL BE
SERVED BY FRENCH
SALESWOMEN

(No Catalogue)



SOCIETY

(Continued from page 32g)

Engagements—Continued

NEW YORK

Osterhout-Edison.—Miss Anna M. Osterhout, daughter of Professor Winthrop Osterhout and Mrs. Osterhout, to Mr. Theodore M. Edison, son of Mr. and Mrs. Thomas A. Edison.

Price-Richards.—Miss Betty W. Price, daughter of Mr. and Mrs. Theodore H. Price, to Mr. Archibald M. Richards, son of Mr. and Mrs. George Richards.

Rankine-Van Anda.—Miss Gertrude Ruth Rankine, daughter of Mr. and Mrs. de Lancey Rankine, of Niagara Falls, New York, to Mr. Paul D. Van Anda, son of Mr. and Mrs. Carr V. Van Anda.

Rockefeller-Milton.—Miss Abby Rockefeller, daughter of Mr. and Mrs. John D. Rockefeller, junior, to Mr. David Merrivether Milton, son of Mrs. David M. Milton.

Schreiber - Robbins.—Miss Elsie W. Schreiber, daughter of Mr. and Mrs. Otto A. Schreiber, to Mr. J. William Moore Robbins, son of Mrs. Edward Everett Robbins.

Tyler-Zabriskie.—Miss Mary E. Tyler, daughter of the Reverend Croydon C. Tyler and Mrs. Tyler, to the Reverend Alexander C. Zabriskie, son of Mr. and Mrs. George Zabriskie.

Ulman-Edmonds.—Miss Audrey Ulman, daughter of Mrs. J. William Kilbreth, to Mr. Stuart Coles Edmonds, son of Mr. and Mrs. Samuel Owen Edmonds.

Warfield-Barclay.—Miss Louise Warfield to Mr. George C. Barclay, son of Mr. and Mrs. Reginald Barclay.

Watriss-Weeks.—Miss Frederica Watriss, daughter of Mrs. Charles Delavan Wetmore, to Mr. Edward A. Weeks, junior, son of Mr. and Mrs. Edward A. Weeks, of Elizabeth, New Jersey.

Wherry-Treherne-Thomas.—Miss Margaretta E. Wherry, daughter of Mr. and Mrs. William M. Wherry, to Mr. Hugh Treherne-Thomas, son of Mr. Frank Treherne-Thomas, of London, England.

Young-Hill.—Miss Caroline Mary Young, daughter of Mrs. Thomas Sears Young, to the Reverend Charles Edward Hill.

Weddings

NEW YORK

Blanck-Vesnitch.—On March 12, in the American Pro-Cathedral, Paris, France, Mr. Aristide Blanck, of Bucharest, Roumania, and Mlle. Vota Vesnitch, daughter of Mme. Milenko Vesnitch.

Cady-Hurd.—On April 14, in the Church of the Incarnation, Mr. Everett Ware Cady, son of Mrs. John H. Rhodes, and Miss Clarissa Hurd, daughter of Mr. and Mrs. George A. Hurd.

Chapman-Bright.—On March 21, in Saint Bartholomew's Church, Mr. Gilbert W. Chapman, son of Mr. and Mrs. Henry Otis Chapman, of Woodmere, Long Island, New York, and Miss Katharine Bright, daughter of Mr. and Mrs. Osborn W. Bright.

Weddings—Continued

NEW YORK

Cox-Wheelock.—In April, at Paris, France, Mr. John Watson Cox, junior, of Rome, Italy, and New York, son of Mr. and Mrs. John Watson Cox, of Ridgefield, Connecticut, and Miss Elizabeth Wheelock, daughter of Mr. and Mrs. George L. Wheelock.

Darlington-Brush.—On April 15, in the Church of the Heavenly Rest, Mr. Clinton P. Darlington, son of Dr. Thomas Darlington, and Miss Florence Alice Brush.

Davies-Eastwick.—On March 10, in Christ Episcopal Church, Greenwich, Connecticut, Mr. William Davies, of London, England, and Miss Helen K. Eastwick, daughter of Mr. and Mrs. Edward P. Eastwick, junior.

French-Anderson.—On March 12, Mr. Cedric C. French and Miss Mary Anderson, daughter of Mr. and Mrs. Ellery O. Anderson.

Gammell-Mitchell.—On February 24, in Saint Thomas' Church, Mr. William Gammell, junior, son of Mr. and Mrs. William Gammell, of Providence, Rhode Island, and Miss Susanna V. Mitchell, daughter of Mr. and Mrs. Langdon Elwyn Mitchell.

Gibson-Chatillon.—On April 15, in the Park Lane, Mr. Harold F. Gibson, son of Mr. Robert Gibson, and Miss Nina C. Chatillon, daughter of Mr. and Mrs. George E. Chatillon.

Griggs-Crocker.—On April 13, in the Church of the Epiphany, Mr. Maitland Lee Griggs, son of Mr. and Mrs. Maitland Fuller Griggs, of Ardsley-on-Hudson, and New York, and Miss Charity Crocker, daughter of Mr. and Mrs. Frank Longfellow Crocker.

Hewitt-Graves.—On February 26, Mr. Dexter W. Hewitt and Mrs. Henry Graves, third, wife of the late Henry Graves, third.

Leavitt-Mac Leay.—On February 23, at Manchester, New Hampshire, Mr. Gordon Leavitt, son of Mr. and Mrs. Charles Wellford Leavitt, of Hartsdale, New York, and Miss Margaret S. Mac Leay, daughter of Dr. A. Alexander Mac Leay and Mrs. Mac Leay, of Manchester, New Hampshire.

Olcott-Luqueer.—On April 11, in the Hillside Presbyterian Church, Orange, New Jersey, Dr. George Potts Olcott, son of Mrs. George Potts Olcott, and Miss Anne M. Luqueer, daughter of Mrs. George M. Corning.

Riley-Barclay.—On March 6, in the Central Presbyterian Church, Mr. Wells Littlefield Riley, son of Mrs. Henry Alsop Riley, and Miss Bertha F. Barclay, daughter of Mr. and Mrs. Reginald Barclay.

Ruggles-Erhart.—On February 10, Mr. John Rathbone Ruggles, son of Mrs. Burnet Rathbone Ruggles, and Miss Henriette Erhart, daughter of Mr. and Mrs. William H. Erhart.

Silleck-Slosson.—On February 15, at Elkton, Maryland, Mr. Henry Garrison Silleck, third, son of Mr. and Mrs. Henry Garrison Silleck, junior, and Miss Adelaide Willets Slosson, daughter of Mr. and Mrs. Charles A. Slosson, of Greenwich, Connecticut, and New York.

(Continued on page 32i)

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SOCIETY

(Continued from page 324)



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Weddings—Continued

NEW YORK

Stuyvesant-Pillot.—On April 4, in Saint Thomas' Church, Mr. Lewis Rutherford Stuyvesant, son of Mrs. Rutherford Stuyvesant, and Miss Rosalie S. Pillot, daughter of Mr. P. Stuyvesant Pillot.

Thomas-Scott.—On April 14, Mr. John A. M. Thomas, son of Dr. Allen M. Thomas and Mrs. Thomas, and Miss Josephine A. G. Scott, daughter of Mrs. Russell Scott.

Twinen-Rossiter.—On February 21, in All Angels Church, Flushing, Long Island, New York, Reverend Lee Leonard Twinen and Miss Mary H. Rossiter.

Van Rensselaer-Brookfield.—On February 22, in Christ Church, Oyster Bay, Long Island, New York, Mr. Charles A. Van Rensselaer, junior, son of Mr. and Mrs. Charles A. Van Rensselaer, of Syosset, Long Island, New York, and Miss Maude A. Brookfield, daughter of Mr. James H. Brookfield.

de Brabant-Kling.—On February 28, Mr. Marius de Brabant, of Los Angeles, California, and Mrs. Mary Clark Kling, daughter of the late William A. Clark.

Social Events

NEW YORK

Annual Sale and Tea Dansant of the St. Christopher's Guild.—Saturday, April 18, at the Park Lane—This event is to be given by the members of the St. Christopher's Guild of St. Mary's Free Hospital for Children. The officers of the Guild are Mrs. William Warner Hoppin, honorary president; Miss Priscilla P. Chisolm, president; Miss Ruth Fahnestock, secretary; Miss Lelia Baldwin, treasurer; Miss Bertha Benkart, vice-president. Those in charge of the various tables are Miss Lilly Halsey, useful and fancy-goods table; Miss Eleanor Fitzgerald, sports; Miss Phyllis Thompson, cigarettes, cigars, and candy; Mrs. Harry Horton Benkart, toys; Miss Ruth Fahnestock, lemonade, ice-cream, and balloons; Miss Roxane Reynal, grab-bag; Miss Adele Kelly, tea-room; Miss Bertha Benkart, dancing; Miss Constance Fox, silhouettes.

Bridge.—Easter Monday, April 13, on board the *Berengaria*.—Through the courtesy of the Cunard Line, a bridge party will be given to raise funds for the upkeep of Sulgrave Manor, the ancestral home of the Washington's in England. The affair is being arranged by the National Woman's Committee of the George Washington-Sulgrave Institution, of which Mrs. Alton Brooks Parker is chairman. Among those who have taken tables are Mrs. M. Orme Wilson, Mrs. Julian W. Robbins, Miss Bell Gurnee, Mrs. Benjamin Krower, Mrs. Robert Bacon, Mrs. Charles T. Barney, Mrs. Alfred C. Bossom, Mrs. Hoffman Miller, Mrs. Hamilton Fish, Mrs. Gustav E. Kissel, Mrs. Dwight W. Morrow, Mrs. Barent Leferts, Mrs. Oliver De Lancey Coster, Mrs. Francis McNeil Bacon,

Social Events—Continued

NEW YORK

Mrs. Jarvis Cromwell, Mrs. Harry Horton Benkart, Mrs. Bacon Gilbert, Mrs. Charles W. Ogden, Mrs. James Lenox Banks, junior, and Mrs. Snowden Marshall.

Bridge and Mah Jongg.—Monday afternoon, April 13, at the Park Lane.—This affair is for the benefit of the Southside Hospital at Bayshore, Long Island. Mrs. Bayard C. Hoppin is chairman, and associated with her are Mrs. Harry T. Peters, Mrs. Richard Wharton, Mrs. Buell Hollister, Mrs. William R. Simonds, Mrs. Charles L. Lawrance, Mrs. Gerald V. Hollins, Mrs. William H. Russell, Mrs. Bradish Johnson, Mrs. Horace Have-meyer, Mrs. William K. Dick, Mrs. William Bayard Cutting, Mrs. Henry James, Mrs. Alonzo Potter, Mrs. Charles D. Miller, Mrs. Harry K. Knapp, Mrs. Frederick Edey, Mrs. Samuel T. Peters, Miss Lilia Hollins, Miss Anne R. Webb, Mrs. Charles Morgan, Mrs. Lucius K. Wilmerding, Mrs. Edward W. C. Arnold, and others.

Bridge and Mah Jongg Party.—Monday afternoon, April 20, at the Ambassador Hotel.—This is given by the Book Committee on Children's Libraries to complete the Children's Library L'Heure Joyeuse in Paris. The committee includes Mrs. Herbert Hoover, Mrs. John Lewis Griffiths, Mrs. Gibson Fahnestock, Mrs. James Robert McKee, Mrs. William C. Peyton, Mrs. Edwin Spear, and Mrs. J. Henry Lienan.

Débutante Dance.—Monday evening, April 13, at the Park Lane.—The dance is given by Mr. and Mrs. Robert McAllister Lloyd for their daughter, Miss Jennet R. Lloyd.

Débutante Party.—Saturday evening, April 25.—There is to be a dinner in the Crystal Room of the Ritz and a dance in the large ballroom afterwards, given by Mr. and Mrs. Edward F. Hutton for Miss Mary C. Chester, daughter of Mr. and Mrs. Colby M. Chester, junior.

Hasty Pudding Show.—Friday evening, April 24, and Saturday afternoon and evening, April 25, at the Plaza Hotel.—Annual entertainment given by the Hasty Pudding Club of Harvard University. This year's production is entitled, "Laugh It Off," and was written by Mr. J. C. Murphy, of Danbury, Connecticut, and Mr. W. S. Martin, of Washington, D. C.

Luncheon.—Tuesday, April 14, at the Ambassador.—This luncheon is for the Book Committee on Children's Libraries.

Smith College Dance.—April 18, at the Park Lane.—The proceeds of the dance will be used to purchase a gift for the fiftieth anniversary of the college. The committee includes Mrs. Dwight Morrow, Mrs. Harold Pratt, Mrs. Charles Dyer Norton, Miss Amey Aldrich, and others.



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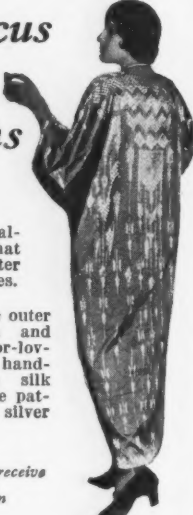

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This is the home of the Girls' Service League of America—an organization that welcomes all wandering girls, whether strangers to New York, runaways, or city girls who are ill, lonely, or in trouble. It is in touch with almost every social organization in the country and the high schools in New York City, and it handles every girl problem that is brought to it.

Has a girl run away from an unsympathetic home, the League investigates and helps the girl to a happy adjustment. Is a girl alone without money or position, the League invites her to stay at the club-house until it can find work and a congenial boarding-house for her. Has a girl no means of diversion but cheap dance halls, the League offers the Girls' Service Club, which is open every evening and Sunday afternoon and includes classes in dramatics, dressmaking, millinery, arts and crafts, a book club, a discussing group, gymnastics, and dancing. Social dances are given every Saturday, to which the girls invite their friends. The library of the League is stocked with books that members may read at the club or take home with them.


Hillcrest Farm, in Connecticut, is the outdoor rest, work, and play place of the League. Here, girls who are ill or who need a vacation and country air and food are sent. They learn to garden, to cook, to make hay, and to enter into outdoor sports. Above all, they learn cooperation.

The expenses of this farm, of Waverley House—one of the League dormitories—, and of the League itself are

taken care of entirely by voluntary contributions. These contributions pay for the upkeep of the buildings, food, materials for the girls to work with, physicians' and hospital fees, and clerical salaries. Contributions should be sent to Mrs. George F. Baker, junior, Treasurer, at 138 East Nineteenth Street, New York City.

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BOSTON

Deaths

Bliss.—On March 2, at New London, Connecticut, Chester William Bliss, husband of Isadora Leech Bliss.
Guild.—On February 27, Samuel Eliot Guild, husband of Jessie Motley Guild.
Harding.—In February, Lucy L. Williams Harding, wife of the late Benjamin Fosdick Harding.
Pollard.—On February 19, F. Wilder Pollard, son of Mrs. A. Wilder Pollard.
Whitney.—In February, Jessie G. Perkins Whitney, wife of the late Charles Whitney.

Engagements

Bigelow-Smith.—Mrs. David Nevins Bigelow, of Chicago, Illinois, and Boston, Massachusetts, to Mr. Francis Goodwin Smith, of Hartford, Connecticut.
Foster-Newall.—Miss Olive Tennyson Foste, daughter of Mrs. Francis Storer Eaton, to Air-Commodore C. L. N. Newall, of England, son of the late Lieutenant-Colonel William Potter Newall.

Weddings

Clark-Snow.—On February 18, Mr. Edward A. Clark, son of Mrs. Edward A. Clark, and Miss Martha D. Snow, daughter of Mrs. Ephraim Snow, junior.
Fargo-Hart.—On March 28, Mr. Charles H. Fargo, son of Mr. and Mrs. Edward Albert Fargo, of Evanston, Illinois, and Miss Gwendolyn Hart, daughter of Mr. and Mrs. Francis R. Hart.
Jacob-Winslow.—On February 21, in Emmanuel Church, Mr. Leonard Jacob, second, of New York, and Miss Eleanor S. Winslow, daughter of Mr. and Mrs. George Scott Winslow.
Knight-Fisher.—On February 28, Mr. Rufus Knight, son of Dr. Stephen H. Knight and Mrs. Knight, of Detroit, Michigan, and Miss Mary Fisher.
Rees-Dodson.—On February 18, in the Church of the Unity, St. Louis, Missouri, Mr. Channing Rees, son of Mr. and Mrs. Thomas G. Rees, and Miss Eleanor Dodson, daughter of the Reverend George R. Dodson and Mrs. Dodson, of St. Louis, Missouri.

Weddings-to-Come

Stone-Hubbard.—On June 10, Miss Barbara Stone, daughter of Mr. and Mrs. Galen L. Stone, to Mr. Richard Hubbard, son of Dr. Joshua C. Hubbard and Mrs. Hubbard.

DETROIT

Births

Campbell.—On February 21, to Mr. and Mrs. Edward De M. Campbell, junior, a daughter.
Campbell.—On February 7, to Mr. and Mrs. James M. Campbell, a daughter, Mary Ellen Campbell.
Finnie.—In February, to Mr. and Mrs. Haldeman Finnie, a son.
Howenstein.—On February 14, to Mr. and Mrs. George H. Howenstein, a son, George H. Howenstein, junior.
Laub.—On February 19, to Mr. and Mrs. Desmond Kenneth Laub, a son.
Murphy.—On February 9, to Mr. and Mrs. L. Francis Murphy, a son, L. Francis Murphy, junior.

Deaths

Bissell.—In February, Roman A. Bissell.
Candler.—On February 22, James D. Candler.
Colburn.—In February, at Asheville, North Carolina, William C. Colburn, son of Mr. and Mrs. Burnham S. Colburn, of Biltmore, South Carolina.
Palms.—On March 1, Charles L. Palms, husband of Isabelle de M. Walsh Palms.
Stevenson.—In March, at Coronado Beach, California, Elliott G. Stevenson.

Engagements

Brush-Allee.—Miss Helen Avery Brush, daughter of Mr. and Mrs. William Avery Brush, to Mr. Herbert D. Allee, junior, son of Mr. and Mrs. Herbert D. Allee.
Darden-Whelden.—Miss Viola Gertrude Darden, daughter of Mr. and Mrs. J. M. Darden, of Suffolk, Virginia, to Mr. Ford H. Whelden, son of Mr. and Mrs. Frank H. Whelden.
Hutton-Mac Kellar.—Miss Nathalie Hutton to Mr. Thomas Mac Kellar.

Weddings

Beresford-Booth.—On March 7, Mr. James Beresford, of Sarnia, Ontario, Canada, and Miss Florence L. Booth, daughter of Mr. and Mrs. George G. Booth.
Temple-Smith.—On February 14, at San Diego, California, Mr. Richard Temple, of London, England, and Mrs. William Alden Smith, junior, daughter of Mr. Milton A. Mc Rae.



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SOCIETY

Births

PHILADELPHIA
Adams.—On February 28, to Mr. and Mrs. Darwin J. Adams, a son.
Bannard.—On February 6, at Winnetka, Illinois, to Mr. and Mrs. Charles Heath Bannard, junior, a son, Hibbard Edwards Bannard.
Biddle.—On February 8, to Mr. and Mrs. Alexander Mercer Biddle, junior, a daughter.
Disston.—On February 7, to Mr. and Mrs. Jacob S. Disston, junior, a son, Henry Disston.
Dunn.—On February 12, to Mr. and Mrs. Houston Dunn, a son.
Holland.—On February 7, to Dr. H. Albert Holland and Mrs. Holland, a son, Edgar Pardee Earle Holland.
Lukens.—On February 14, to Mr. and Mrs. Lewis N. Lukens, junior, a daughter, Lorraine Disston Lukens.
Register.—On February 6, to Mr. and Mrs. Layton B. Register, a son, David Layton Register.
Robins.—In February, at Johannesburg, Africa, to Mr. and Mrs. James H. Robins, a daughter, Barbara Robins.
Seal.—On February 16, to Mr. and Mrs. Hal Kendall Seal, a daughter, Margaret Livingston Seal.
Walker.—On February 16, to Dr. Warren Walker and Mrs. Walker, a daughter, Helen Perot Walker.

Engagements—continued

gomery.
Richards - Lineaweaver.—Miss Ruth Richards, daughter of Mr. and Mrs. Charles O. Richards, of San Diego, California, to Mr. Charles Pleasants Lineaweaver.
Westervelt - Wilson.—Miss Helen T. Westervelt, daughter of Mr. and Mrs. George Westervelt, of Newburgh, New York, and New York City, to Mr. J. Cornelius Wilson, second, son of Dr. W. Reynolds Wilson and Mrs. Wilson.

Weddings

Chapman-Spahr.—On April 13, in New York, Mr. S. Hudson Chapman, junior, son of Mr. and Mrs. S. Hudson Chapman, and Miss Helen Thayer Spahr, daughter of Mrs. Charles B. Spahr, of New York.
McClenahan-Eisenbrey.—On February 24, in the Church of the Good Shepherd, Mr. John M. McClenahan, son of Dr. Howard McClenahan, and Miss Alida B. Eisenbrey.
Reed-Strong.—On February 24, at Elkton, Maryland, Mr. Park P. Reed, of Haverford, Pennsylvania, and Miss Sylvia de L. van Rensselaer Strong, daughter of Mrs. Alan H. Strong, of New Brunswick, New Jersey.

Deaths

Penrose.—On February 27, Charles Bingham Penrose.
Raymond.—On February 18, Henry Warren Raymond, husband of Harriet W. Allen Raymond.
Wilson.—On February 23, at Wilmington, Delaware, General James H. Wilson.

Engagements

Bullitt-Lutley.—Miss Martha D. Bullitt, daughter of the Reverend James F. Bullitt and Mrs. Bullitt, of Princeton, New Jersey, to Mr. Albert F. Lutley.
Cassatt-Davis.—Miss Eugenia K. Cassatt, daughter of Mrs. J. Gardner Cassatt, to Mr. Charles P. Davis, son of Dr. Charles N. Davis and Mrs. Davis.
Evans-Beard.—Miss Elizabeth Evans to Mr. John Beard, son of Mr. and Mrs. William Kelly Beard.
Henry-Gowen.—Miss Sally D. Henry, daughter of Mrs. Gouverneur Cadwalader, to Mr. James E. Gowen, son of Mr. and Mrs. Francis I. Gowen.
Logan-Need.—Miss Helen B. Logan, daughter of Mr. and Mrs. John W. Logan, to Lieutenant Harry William Need.
McIntire-Montgomery.—Miss Gwendolen B. McIntire, daughter of Mr. and Mrs. Henry Bulkeley McIntire, to Mr. Richard R. Montgomery, son of Mrs. William W. Mont-

Social Events

Annual Mask and Wig Production.—Beginning April 13, at the Forrest Theatre. The play, "Joan of Arkansas," is a product of three undergraduates.
Army and Navy Ball.—April 16, at the Bellevue-Stratford.—For the interests of the United Service Club, plans are being made for some novel and interesting military features. All branches of the service will be represented and many prominent Philadelphia men and women will serve. On the Ball Committee are Mrs. Stricker Coles, president, and Mrs. George D. Dixon, Mrs. Theodore W. Reath, Mrs. Joseph Leidy, Mrs. Archibald H. Scales, and Mrs. Charles S. Hill. Members of the Board of Trustees of the Service Club who will also assist are Mrs. George H. Earle, junior, Mrs. Spencer K. Mulford, Mrs. Jones Wister, Mrs. William R. Bettison, Mr. J. Hamilton Cheston, Dr. Stricker Coles, and Colonel William R. Bettison.

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Births

WASHINGTON, D. C.
Cecil.—On February 27, at Biltmore, North Carolina, to Mr. and Mrs. John Francis A. Cecil, a son, George Henry Vanderbilt Cecil.
Longworth.—On February 14, at Chicago, Illinois, to Mr. and Mrs. Nicholas Longworth, a daughter, Paulina Longworth.

Deaths

Hutton.—On February 25, at Baltimore, Maryland, Céste M. Winans Hutton, wife of the late Gaun M. Hutton.
Parker.—On February 25, Brigadier-General Daingerfield Parker.
Parker.—On February 25, Henry P. Parker, husband of Eleanor C. Ridgely Parker.

Engagements

Dows-Thyberg.—Miss Margaret Dows, daughter of Mr. and Mrs. Tracy Dows, of New York and Washington, D. C., to Mr. Richard Knut Thyberg, son of Mr. and Mrs. Edward Thyberg, of Lindsberg, Sweden.
Kittelle-Dessez.—Miss Mary Sigsbee Kittelle, daughter of Rear-Admiral Sumner E. W. Kittelle, to Lieutenant Lester A. Dessez.
Lord-Tucker.—Miss Jannett W. Lord, daughter of Dr. J. Williams Lord and Mrs. Lord, to Mr. William A. Tucker, son of Dr. Henry Tucker and Mrs. Tucker, of Philadelphia, Pennsylvania.
Muncaster-Vest.—Miss Edna S. Muncaster, daughter of Dr. Stewart B. Muncaster, to Mr. George B. Vest, son of Mr. Edward N. Vest, of Charlottesville, Virginia.
Stephens-Peebles.—Miss Corinne de G. Stephens, daughter of Mrs. John E. Stephens, to Mr. Frederick Thomas Peebles, junior, son of Mr. and Mrs. Frederick Thomas Peebles, of Columbia, Tennessee.
Zolnay-Summerlin.—Miss Elizabeth R. Zolnay, daughter of Mr. and Mrs. George J. Zolnay, to Mr. George T. Summerlin, junior, son of Mr. George T. Summerlin.

Weddings

Corfield-Rohn.—In February, Mr. John Gordon Corfield and Miss Margaret Louise Rohn, daughter of Mrs. J. K. Rohn, of Tiffin, Ohio.

Weddings—Cont.

Macatee-Saville.—On February 12, Dr. Henry Cook Macatee, son of Captain Charles A. Macatee and Mrs. Macatee, of Fort Royal, Virginia, and Miss Catherine Saville, daughter of Mr. and Mrs. James H. Saville.
Sterling-McCaslin.—On March 11, Senator Thomas Sterling, of South Dakota, and Mrs. Mayme E. McCaslin.
Tuck-Smith.—On February 26, in Christ Church, Mayfair, London, England, Lieutenant-Colonel Gerald L. K. Tuck and Miss Marion T. Smith, daughter of Mr. and Mrs. Tunstall Smith.
Van Devanter-Earling.—On February 7, in Saint Paul's Episcopal Church, Milwaukee, Wisconsin, Mr. Winslow B. Van Devanter, son of Justice Willis Van Devanter and Mrs. Van Devanter, and Miss Isabel Mary Earling, daughter of Mr. and Mrs. George P. Earling, of Milwaukee, Wisconsin.
Vurpillot-Mimmack.—On February 18, in Saint John's Church, Reverend Florian Vurpillot and Miss Katharine Mimmack.

Social Events

Annual Polo Ball.—April 14, at the New Willard Hotel.—Polo is becoming more and more a favourite sport in Washington society, and the funds from the annual ball are used to keep the Speedway grounds in order and to encourage the play generally. There will be colourful polo decorations, goals, and shrubs, and the boxes will be in the form of marquees. The members of the Washington Polo Team will wear their playing costumes with bright red polo coats, and many of the feminine guests will appear in hunting-costumes or riding-habits.
Navy Relief Ball.—Easter Monday, April 13.—The ball, this year, promises to be even more brilliant than usual. The Secretary of the Navy Curtis D. Wilbur and Mrs. Wilbur, Assistant Secretary of the Navy Theodore Douglas Robinson and Mrs. Robinson, and Mrs. Theodore Roosevelt, junior, are among those who have taken boxes for the ball. Other box holders will be Assistant Secretary of the Treasury Charles S. Dewey and Mrs. Dewey, Mrs. Willard H. Brownson, and Major-General John A. Lejeune and Mrs. Lejeune.
Officer's Dance.—April 15, at the Willard Hotel.—A dance is to be given by the officers of the Navy and Marine Corps on duty in Washington.
Washington Opera.—April 13, at the New Auditorium.—The presentation of the "Barber of Seville," with Chaliapin in the title rôle, will attract many prominent people. President Calvin Coolidge and Mrs. Coolidge, Vice-President Charles Dawes and Mrs. Dawes, members of the Cabinet and diplomatic corps, and many others will be among those present.



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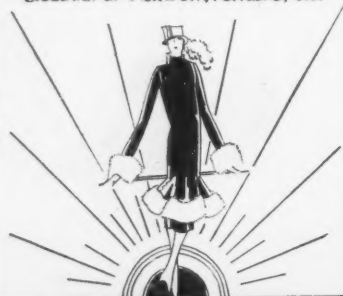


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Births

Carrigan.—In February, to Mr. and Mrs. Clarence Carrigan, a son.

Deaths

Barton.—On February 16, William F. Barton.

de Young.—On February 15, Meichel H. de Young.

Weddings

Douglass-Hutchinson.—On February 10, at Garden City, Long Island, New York, Mr. Walter Douglass, of Washington, D. C., and Mrs. Dorothy Allen Hutchinson, daughter of Mrs. Frank Howard Allen, of New York and San Francisco, California.

Dunn-Reding.—On February 14, at Santa Barbara, California, Mr. Harry L. Dunn, son of Mr. and Mrs. E. P. Dunn, of Santa Barbara, California, and Miss Louise Reding, daughter of Mr. and Mrs. William Reding, of New Canaan, Connecticut, and San Francisco, California.

Miller-Rolph.—On February 11, in the Swedenborgian Church, Mr. Henry E. Miller, son of Mrs. John Owen Miller, and Mrs. Carol Lowe Rolph.

Social Events

SOCIETY in California has evinced an unusually enthusiastic interest in music this season, and one of the new societies in San Francisco that is an important musical addition is the Hour of Music Society, which numbers nearly eighty socially prominent women among its members. The purpose of this society is to develop a friendly interest between those who enjoy music and those who make it their profession. The first meeting of the society was at the home of Mrs. C. O. G. Miller. Included among the members are Mrs. Sidney M. Van Wyck, junior, Mrs. Du Val Moore and Mrs. Louis F. Monteaule.

LOS ANGELES

Engagements

Gray-Brown.—Miss Margaret E. Gray, daughter of Mr. and Mrs. W. W. Gray, to Dr. Francis Brown.

Gray-Up de Graff.—Miss Dorothy E. Gray, daughter of Mr. and Mrs. W. W. Gray, to Mr. Thaddeus L. Up de Graff, son of Dr. Thaddeus S. Up de Graff and Mrs. Up de Graff.

Landreth-Kelleher.—Miss Mildred J. Landreth, daughter of Mrs. Annie F. Landreth, of Pasadena, California, to Mr. Joseph Herbert Kelleher, of Los Angeles, California.

Smith-Emery.—Mrs. Blake Smith to Mr. Charles C. Emery, son of Mrs. Frank W. Emery, of Pasadena, California.

Weddings

Klokke-Baker.—On February 9, Mr. Karl C. Klokke, son of the late Mr. and Mrs. E. F. C. Klokke, and Mrs. Mabel Johnson Baker, daughter of Mrs. William Thomas Johnson, of Chicago, Illinois.

O'Neill-Vanderleck.—On February 16, in the old Mission Church, Mr. Hugh O'Neill, of St. Andrews, New Brunswick, Canada, and Miss Chonita Vanderleck, daughter of Mr. and Mrs. Henry Vanderleck, of San Juan Capistrano, California.

Taylor-Emery.—On February 18, Mr. Reese Hale Taylor, son of Mr. and Mrs. Walter Taylor, and Miss Katharine Emery, daughter of Mrs. Frank W. Emery.

Workman-Kilgariff.—On February 24, in the Cathedral of the Blessed Sacrament, Sacramento, California, Mr. Thomas E. Workman, son of Mrs. William H. Workman, and Miss Margaret M. Kilgariff, daughter of Mrs. Henry J. Kilgariff.

Social Events

THE most important musical contribution of Los Angeles is its season of civic grand opera, planned for next October. The four morning musicales, for the benefit of the Southwest Museum, are proving to be among the smartest musical functions in Los Angeles. Mrs. Thomas G. Patten is responsible for this series, which has been followed by luncheons given in honour of the artist of the day. Many socially prominent people are acting as patrons and patronesses.



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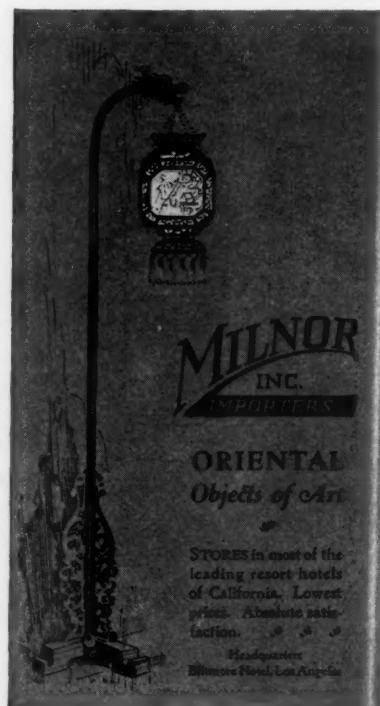


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Births

CHICAGO

Bell.—On February 10, to Mr. and Mrs. Robert J. Bell, junior, a daughter.
Mitchell.—On February 12, to Dr. James H. Mitchell and Mrs. Mitchell, a daughter.
Morton.—On February 25, to Mr. and Mrs. Sterling Morton, a daughter, Millicent Morton.
Mumford.—On February 25, to Mr. and Mrs. Manly S. Mumford, a son.

Deaths

McCormick.—On February 25, at Washington, D. C., J. Medill McCormick, husband of Ruth Hanna McCormick.
Manierre.—On March 3, William R. Manierre.
Raymond.—On February 24, Edward H. Raymond, husband of Margaret H. Heavener Raymond.
Reuss.—On March 7, Henry H. Reuss, husband of Jessie Grey Reuss.
Upham.—On February 15, at Palm Beach, Florida, Frederic W. Upham, husband of Helen Hall Upham.

Engagements

Allport-Harkell.—Miss Harriet H. Allport, daughter of Dr. Walter H. Allport and Mrs. Allport, to Mr. Sidney Harkell.
Magie-Whittlesey.—Miss Dorothy J. Magie, daughter of Mrs. Frank Ogden Magie, to Mr. Robert B. Whittlesey, of New Haven, Connecticut.
May-Warren.—Miss Harriet L. May, daughter of Mr. and Mrs. John E. May, to Mr. Robert H. Warren, son of Mrs. Lyman D. Warren.
Scott-Welles.—Miss Barbara Scott, daughter of Mr. and Mrs. John W. Scott, to Mr. Donald P. Welles, son of Mr. and Mrs. Edward P. Welles, of Evanston, Illinois.
Taylor-Dunham.—Miss Virginia Taylor, daughter of Mr. and Mrs. Lloyd Taylor, to Mr. Robert J. Dunham, junior, son of Mr. Robert J. Dunham.
Winslow-Briggs.—Miss Marjorie Scott Winslow, daughter of Mr. and Mrs. William H. Winslow, to Mr. John De Q. Briggs, of St. Paul, Minnesota.

Weddings

Borden-Stillwell.—On March 14, in Washington, D. C., Mr. John Borden and Mrs. Courtney Letts Stillwell, daughter of Mrs. Frank Letts.

Weddings—continued

Dobbs-Frampton.—On April 15, in Grace Methodist Church, Mr. Samuel C. Dobbs, junior, of St. Louis, Missouri, son of Mr. and Mrs. Samuel C. Dobbs, of Atlanta, Georgia, and Miss Marjorie Frampton, daughter of Mr. and Mrs. Reynolds Craig Frampton.
Donner-Elting.—On March 25, in the Fourth Presbyterian Church, Mr. Joseph W. Donner, son of Mr. William H. Donner, of Philadelphia, Pennsylvania, and Miss Carroll Elting, daughter of Mr. and Mrs. Howard Elting.
Fisher-Page.—On February 8, Mr. Thomas H. Fisher, son of Mr. and Mrs. Walter L. Fisher, and Miss Ruth Page, daughter of Dr. Lafayette Page and Mrs. Page, of Indianapolis, Indiana.
Leatherbee-Everhart.—In February, Mr. Robert W. Leatherbee and Miss Helen Everhart, daughter of Mrs. Lombard C. Jones, of Falmouth, Massachusetts.
Mead-Cooke.—On February 21, Mr. Robert Mead, of New York, and Miss Mary A. Cooke, daughter of Mr. and Mrs. George J. Cooke.
York-Montgomery.—On February 17, in Cathedral Church, Paris, France, Mr. Samuel A. York, junior, of New Haven, Connecticut, and New York, and Miss Mary Louise Montgomery, daughter of Mrs. Frank Hugh Montgomery.

Social Events

Spring Charity Bazaar.—April 14, at St. James Church—Mrs. Joseph T. Ryerson is general chairman of the Spring Charity Bazaar, and assisting her to make the event a success are Mrs. Wallace F. Kirk, Mrs. Alan C. Dixon, Mrs. Edward L. Ryerson, junior, Mrs. George S. Payson, Mrs. Byron S. Harvey, Mrs. Huntington B. Henry, Miss Emily B. Larned, Miss Marion Erskine, Mrs. Alister H. McCormick, and many others.
The Woman's World Fair.—April 18 to 25, in the American Exposition Palace on the Lake Shore Drive and Erie Street.—The American Exposition Palace is the largest exposition hall in the world, and it will be divided into two hundred and seventy-five booths at which three types of exhibits will be shown. One section will show the development women have made in social, civic, and club organizations in the various countries. In another section, women from all countries and of all occupations will show what they are doing and what they have accomplished in business, trades, professions, and arts. In the third section, merchants, manufacturers, and growers of products that are of interest to women will exhibit their wares. Entertainment will be provided by women artists, and a number of distinguished women will be guests of the Fair Management. The committee includes Mrs. Joseph P. Bowen, Mrs. Joseph G. Coleman, Mrs. Howard Linn, Mrs. Rockefeller McCormick, Mrs. J. Medill McCormick, Mrs. Frederick H. Rawson, Mrs. Theodore W. Robinson, Mrs. Silas H. Strawn, Miss Mabel Linn, Mrs. Edwin W. Ryerson, Mrs. Charles W. Dempster, Mrs. Frank R. Wheeler, Mrs. Harry P. Judson, and many others.



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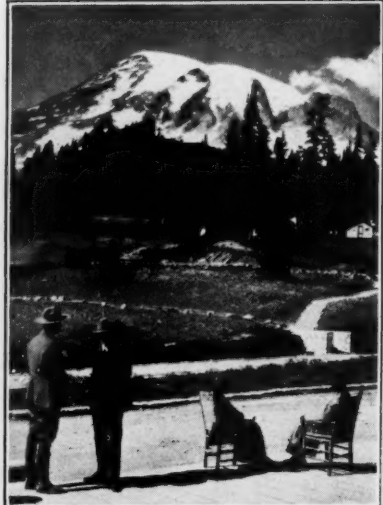
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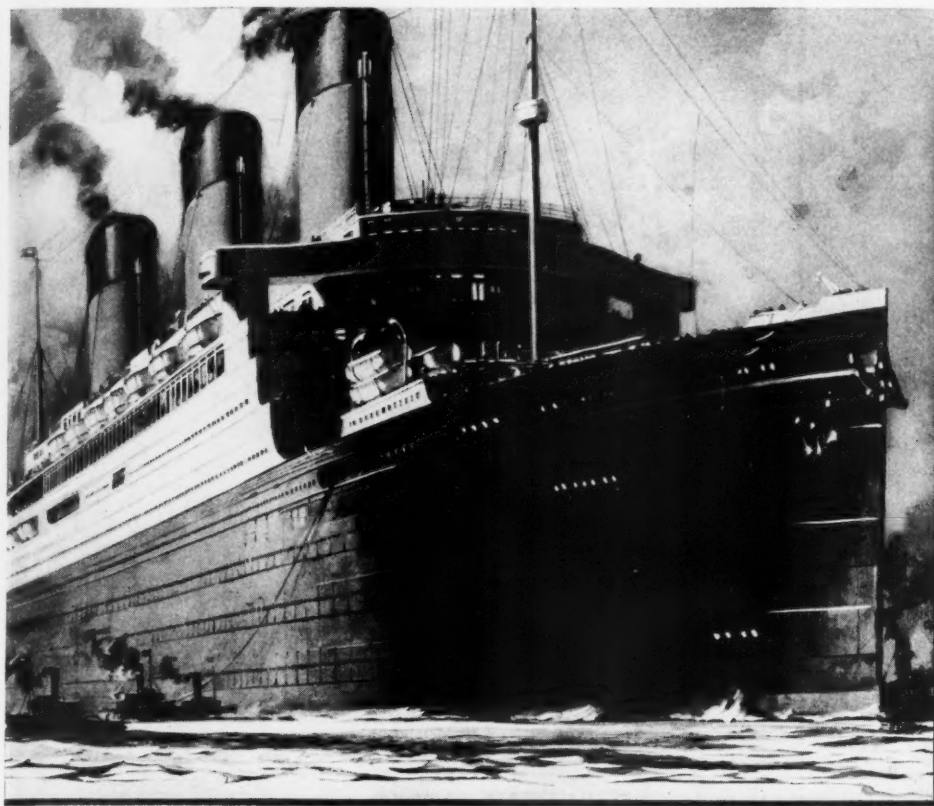
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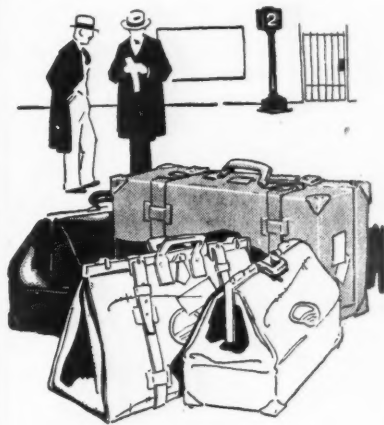
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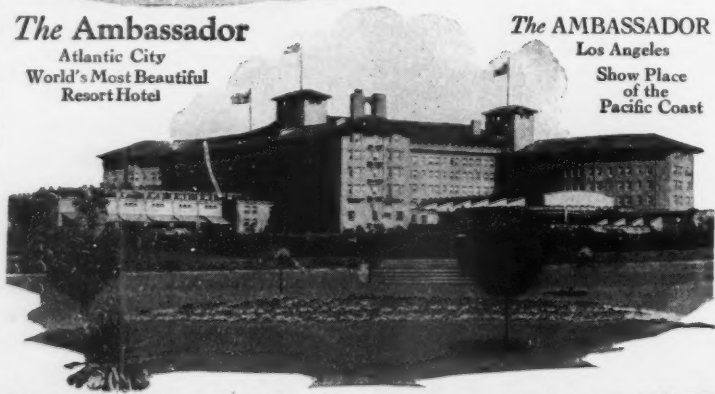
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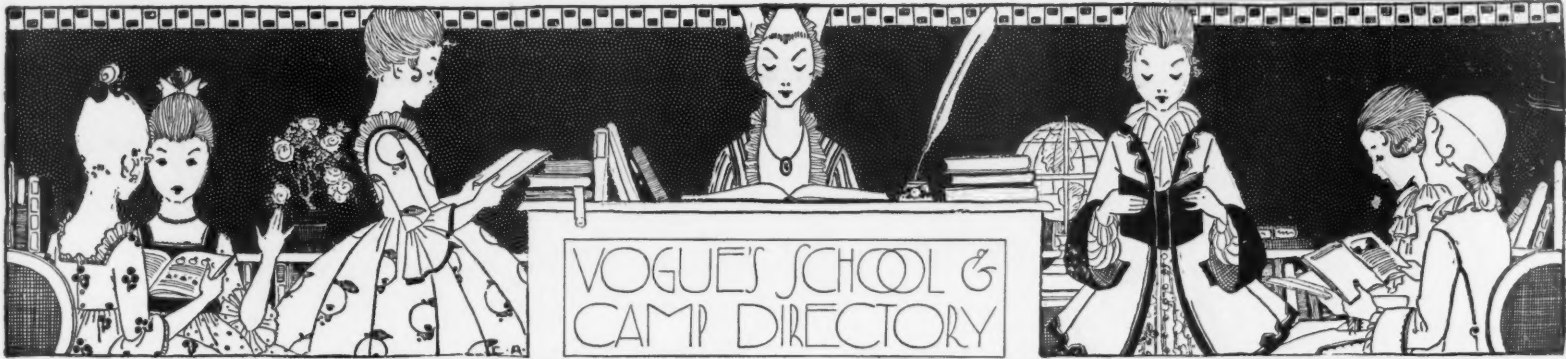
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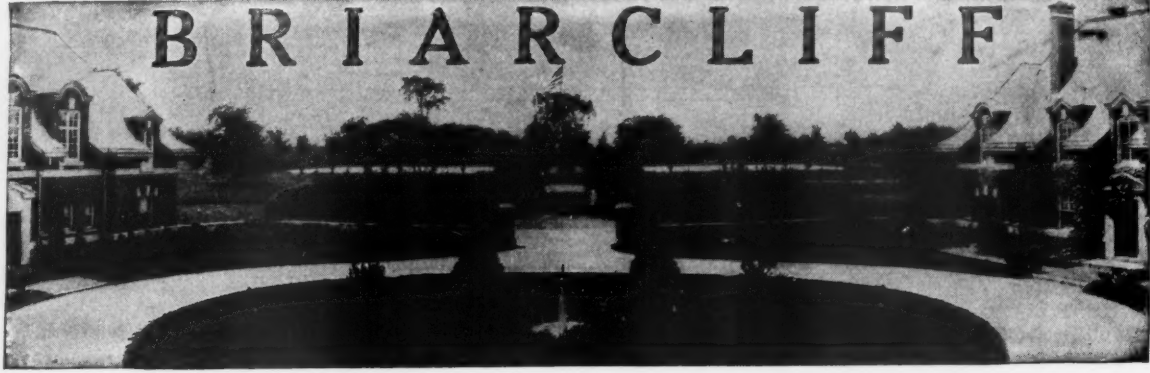
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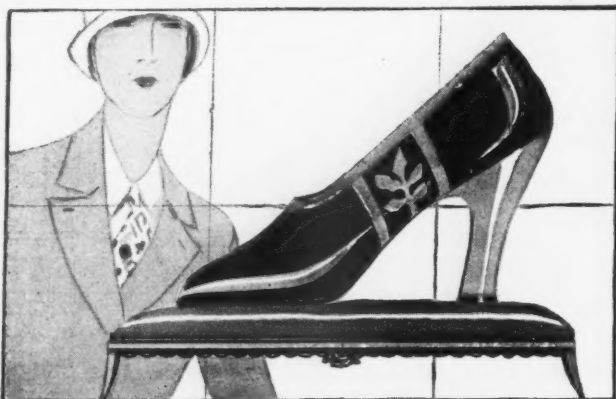
Things Decidedly New

According to the dramatic art of dressing



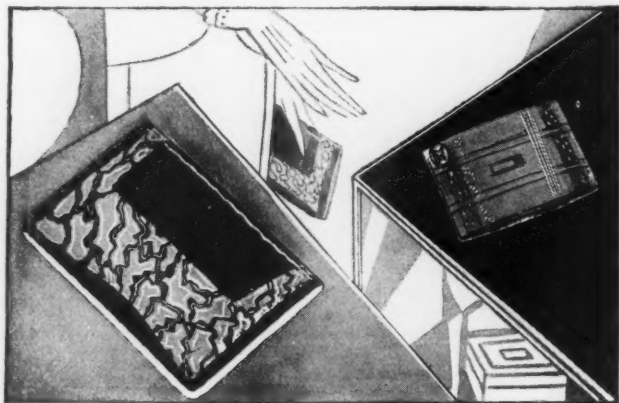
WHITE COLLARS

—and cuffs of organdie are the decidedly new thing for spring and summer. And chokers, if they are decidedly new must have pearls used generously. Paris says it's the extra loop that makes the difference. 18.50.



THEY KNEW WHAT THEY WANTED

—and so came to Saks-Fifth Avenue for the newest slippers, patent leather with side trimming of soft beige kid—and smart spike heel (also beige kid) that emphasizes the high graceful curve of the arch. 18.50



SHE HAD TO KNOW

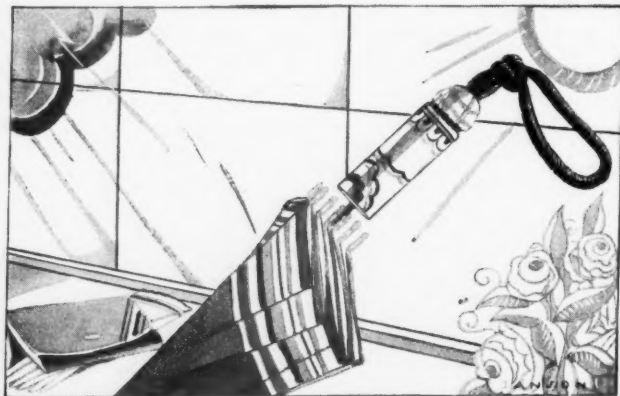
—what the newest handbags were, so she came to Saks-Fifth Avenue to find out. There she discovered the high

color suede ones, beautifully embroidered in contrasting color and glittering gilt. Lipstick red, for instance, radiant with sea blue. Imported, of course. 15.50. And next she learned that it is *chic* to have one's dog on one's cigarette case. Hammered silver case with decidedly new hand-painted English crystal ornament. 42.00.



IS ZAT SO?

It is, Paris says it—that the decidedly new *chapeau* is made of *veritable* ballibuntl straw—that it must have that side turn that is a bit Old English; and that the soft interlacing of its georgette crepe trimming shall blend orchid tones with flag blue, or buttercup with wood. 30.00. Pearl earrings sponsored by Chanel are worn with it. 18.50.



THE COMPLEX

that directed her to Saks-Fifth Avenue for an umbrella must have been due to the subconscious knowledge that she would find the decidedly new thing there. And so she did. Of deep rich wine colored imported Italian taffeta this umbrella is fashioned, with plaid border that blends blue with red and orange with grey. Handle is hand-carved, hand-painted galilith. Exclusive with Saks-Fifth Avenue. 13.50. In many colors.

SAKS - FIFTH AVENUE
FORTY-NINTH TO FIFTIETH STREET
NEW YORK

New York

Fashions



Contents for April 15, 1925

PARIS FASHIONS

Cover Design by GEORGE PLANK

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VOL. NO. 65 NO. 8 WHOLE NO. 1261

MAYTIME in New York, with the sun turning the Avenue to gold, with violets peeping from unexpected little stalls, with saucy breezes making even the shining limousines feel frivolous, with—but why hold back the climax?—, with spring fashions up and down the avenues, and in and out the shops, the gay, enchanting fashions of a new spring-time! And were spring fashions ever newer, was there ever a gayer, brighter, more feminine change of the very temperament of the mode?

Now that the Paris mode has been presented in all its glory in this number, *Vogue* goes joyfully about the business of the presentation of New York fashions. For, while New York recognizes Paris as the birthplace of the mode, it knows that it has its own important hand in adapting the mode to the smart woman of America. *Vogue* is planning great exploitations of this New York mode—pages and pages of sketches and illustrations of the models

from New York designers, of frocks available in New York here and now, of the fashions that are the established themes of the mode and will continue to be so through the summer.

An article on the individual personalities of the small, exclusive shops, where frocks are only one of a kind and every kind is charming, will direct one exactly where to go to find exactly what one wants. Then, since so many important notes of the mode are printed, *Vogue* will have two pages of new printed matter—printed crêpes and chiffons and the many charming ways in which they are used for ensembles, as well as frocks.

Two pages will show sports clothes for those to whom sports clothes mean comfort and chic for actual sports; the usual *Vogue* notes of people, plays, and things will play their usual entertaining parts—and all are ready for the first-of-May number of *Vogue*, which descends on the news-stands April 15.

unsolicited contributions except to accord them courteous attention and ordinary care. *Vogue* does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of *Vogue* or by arrangement with its New York office.

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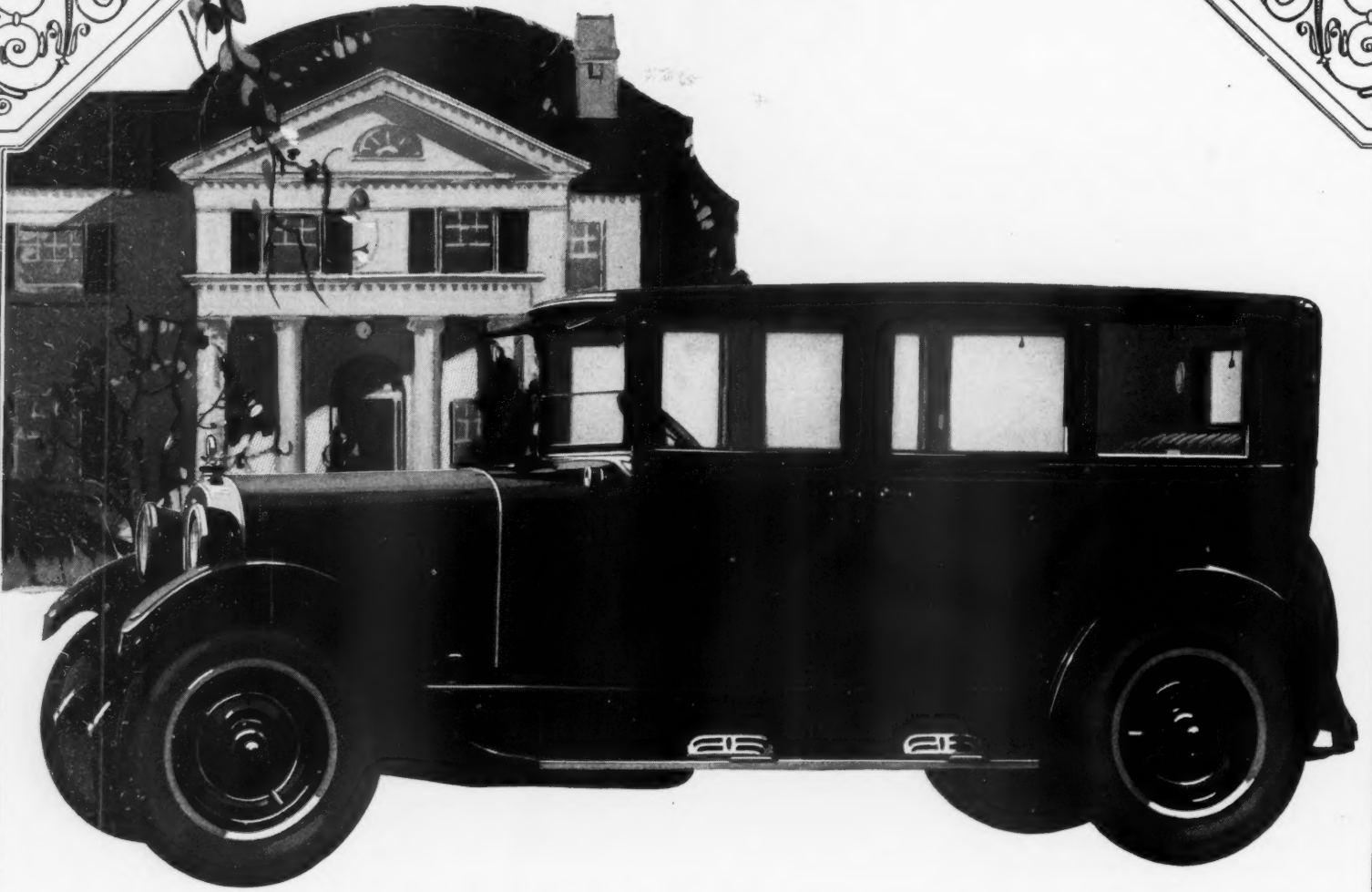
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Vogue's-Eye View of the Mode

VOGUE

Edna Woolman Chase
REDACTRICE EN CHEF
 2, Rue Edouard VII
 PARIS

February 24, 1925.

Miss Carmel White,
 Fashion Editor,
 VOGUE,
 NEW YORK.

Dear Carmel:-

With this letter we are sending 84 models from the new collections for the April 15th issue of Vogue. They have been carefully chosen to show the outstanding features of each house as well as the general trend of the Season's mode, and as you will see most of them have been ordered by New York Importers.

There seems to be an absolute unanimity in the minds of the couturiers on one question at least, and that is the desirability of a more feminine quality in the mode. Everywhere one finds a greater sense of elegance and grace; fewer "garçon" models, although side by side with this new tendency the boyish, masculine line continues in sports and country clothes. And quite rightly so, nothing could be better for practical sports wear than the present mode, but apparently there is now a growing feeling that this dress should have its destined time and place and be relegated

to its proper sphere instead of dominating the entire mode for town, for country and frequently for the evening as it has done for several seasons past.

Another interesting situation has arisen during the showing of the collections - the question of the waistline. Several houses have daringly placed it where nature made it, in a number of instances, and the house of Patou boldly declares that the low waist-line is a thing of the past. One thing is certain, the waist-line is going to be a much agitated point and already it is a topic of interest wherever a group of women are gathered together. Not until the really chic Parisienne has chosen her spring wardrobe can one form a definite idea of the favor which will be accorded this new line, for if the waist finally attains a normal position again, it would seem necessary to make some change in the present style of corseting.

For the next issue we shall send sketches showing exactly how each house has handled this new placing of the waist-line.

Sincerely yours,

Edna Woolman Chase

The letter above, received just before going to press, was written by Mrs. Chase, the editor of Vogue, who has been spending the winter in Paris and whose wide fashion experience makes these notes particularly authoritative.



Koshiha

MISS ABBY ROCKEFELLER

Miss Rockefeller is the only daughter of Mr. and Mrs. John D. Rockefeller, junior. Her engagement to Mr. David Merriwether Milton, son of the late David Merriwether Milton and Mrs. Milton, was recently announced by her parents from their New York house

The wedding of Miss Rockefeller and Mr. Milton is planned to take place during May. Miss Rockefeller has five younger brothers and, with her family, has spent many summers at the estate of her grandfather, Mr. John D. Rockefeller, at Pocantico Hills

PARIS PRESENTS

The PAGEANT of the SPRING MODE

The High Lights of the Collections



Cut Is Paramount

Simplicity is not dead, but simple simplicity is no longer supreme. The new effects are often simple in appearance only and are really achieved by a very intricate cut. A softened, supple, sophisticated simplicity has replaced the simplicities of yesterday, that now appear hard, tight, and lacking in invention. The new variation of the silhouette is slim and soft with a vague or marked flare appearing at the hips. When the flare appears lower, it is often smart, but it is not so new.



A New Fluttering, Flowing Silhouette,

which often slips back to the slim form when in repose, is the novelty of the collections. This pleasing animation and graceful movement are especially apparent in the diaphanous dresses for afternoon and evening wear. The fluttering of leaves and petals, the ripple of tabs and scallops, the flying of panels, wings, scarfs, and streamers, and the swaying of fringe and sash ends contribute life to this fresh, charming silhouette.



Added Fulness in Skirts

is important, sometimes discreetly dissembled in pleats. Pleats and pleatings continue to



The following twenty-six pages of sketches made by Vogue artists at the Paris Openings complete the review—begun with models from the Early Openings in April 1 Vogue—of the significant fashions of the new mode as selected by Vogue's fashion editors



play a prominent rôle in fashions. In some instances, a frank fulness is always visible and, while not overinsistent, flutters gaily in the breeze at the slightest movement. This latter fulness is achieved by circular cuts, godets, old-fashioned gatherings, cut and applied tabs, strips and panels, scallops, and petalled flounces.

Variations of the Flat Bodice

are numerous, and the untrimmed bodice no longer holds undisputed sway. Jabots and rippling side wings cut in one with the bodice, semiattached panels, scarfs, soft cascading revers, capes, and bolero cuts break this hitherto unchallenged monotony.

Suits, Dresses, and Coats,

in some instances, have a reminiscent masculine chic, but a general suppleness, subtlety, and individuality herald a more important and more feminine elegance. The new and very elaborate feminine dresses are so perfectly designed that there is no suspicion of fussiness. The great masters



Pleatings are a characteristic novelty of the Chéruit collection, and sun pleatings are favorites with Madame Wormser, who uses them to trim this frock of black crêpe satin with a scarf collar; imported by Lichtenstein Millinery Company



Among the many innovations at Chéruit's are the long sleeves on lace frocks; in this instance, a frock of brown Chantilly and gold lace with the new uneven waist-line, a long front jabot, and gathered godets; imported by Mac Veady

(Left) An effect of great fulness in the skirt is obtained by gathered flounces of black taffeta on a black chiffon gown with side drapery, a taffeta ribbon crossing the bodice under the chiffon from the left shoulder to the right hip, and three large roses in cyclamen, cerise, and very dark red; imported by Wanamaker

MODELS FROM CHÉRUIT

of the mode, in a reaction from the too-prevalent simple simplicity of past seasons, are marshalling all the forces that make for perfect dressmaking of every type. Invention, imagination, technical mastery, and good taste are more important than ever in evolving this new, more complicated elegance. An appreciation of faultless detail, a really fine sense of decoration, and a knowledge of proportion similar to that of a great architect are more than essential to the new, more elaborate dressmaking thought.

New Frocks

are peculiarly free from the influence of period modes. The passing of the first quarter of the twentieth century witnesses dresses which, though not of extreme novelty, still are very modern in expression and character; dresses that signify 1925. These are the years in which are being evolved the frocks that in later centuries will be regarded with curiosity and interest as typifying the costumes of the first part of our century. They all have one great characteristic—youth, the beckoning star that still inspires the greatest dressmaking minds of Paris to-day.



One of the characteristic ideas of the season—an elaboration of cut, with an appearance of simplicity—is found in this frock of toile damoiselle, from Coudurier Fructus, in shaded squares of grey and beige, with chic bows of grosgrain ribbon

Of great originality are the Chéruit suits, many combining three materials and colours. This suit with revers has a black rep skirt, a rose-and-mauve woollen coat, and an old-rose taffeta blouse striped in blue; imported by Thurn

(Right) The new flowing silhouette that flutters gracefully when the wearer moves is illustrated by this pale green-and-silver brocaded lamé evening gown with an uneven hem-line, two petal-like panels lined in silver, coming from the décolletage in back and caught securely at each hip, and a long green chiffon scarf

MODELS FROM CHÉRUIT

The Waist-Line,

according to present indications, will not remain in its low position throughout the season. While the low waist-line predominates in most of the collections, there are several indications that the waist-line is about to migrate. Patou shows a decided tendency to raise its position. Chanel, Chéruit, Paquin, Worth, Dœuillet, and Lanvin show dresses with a varying expression of the uneven waist-line, higher in the front and sloping gradually towards the back. At other times, the line is higher on one hip than the other. The natural proportions of the body are making themselves evident. Often, in the dresses of this season, one feels a new spirit which is emphasizing the body more than in the immediate past.

Fabrics

painted with the most modern geometrical designs are used by Chéruit, Lanvin, Renée, and Worth. Louiseboulanger uses gay and vividly coloured printed chiffons for evening dresses. The revival of polka-dot foulard is a note in

Madame Lanvin's collection. The combination of taffeta and wool rep for suits and ensembles is sponsored by Madame Renée. Two tweeds in one dress and the use of bands of several tweeds as trimming are novelties shown by Madame Lanvin.

Interesting Novelties

include tailored suits, sponsored by Chéruit, with black skirts and coloured blouses and jackets. The very new Dœuillet evening dresses with their flaring skirts, their bodices slightly shirred in the centre front under the characteristic deep V décolletage, have a pleasant novelty in their effect of a slanting waist-line higher in the front and descending gracefully to the back. The diagonal movement from side to side in many of the Chéruit evening dresses is also new, while the fur-lined sleeveless coats sponsored by Madame Lanvin are attracting much attention. Also interesting are the undecorated long tunic blouses of gold lamé worn over skirts and under coats of blue wool, from Drecol, and the high-collared, short or long, slightly flaring coats that button only at the top with

(Below) The collection offered by this designer shows charming, wearable frocks with a perfection of detail, rather than any great change in silhouette. Crepella is a favourite material for Chanel's "petites robes simples"—frocks like this button-trimmed model of grey crepella with pleated panels falling from under two pockets; imported by Wanamaker



Still another instance of the very lovely fluttering silhouette is this white georgette crêpe frock richly embroidered in crystal, pearls, and strass, with y-ying wings, front panels, and pointed sections on the skirt. The new feeling for trimmed bodices is accented by a sort of pointed necklace made of beaded material; imported by Gidding

MODELS FROM CHANEL

(Below) Chanel's new collection is expressive of her very personal chic. A two-piece frock, called "613," is of royal-blue crêpe de Chine bordered with bias bands and trimmed with corrugated pleating forming a yoke on the bodice and the top of the skirt and tightening the wrists. The ends of the long scarf collar fall at the back; imported by Wanamaker





MODELS FROM CHANEL

Among the new notes emphasized by Chanel are the use of wool crepella for daytime, the turn-over collar and cuffs, and the buttoning near the collar. This coat is of beige crepella, the lining and frock of printed crêpe de Chine; imported by Thurn

Red is a favourite Chanel colour, and cherry-red is chosen for this frock of "picador," a new supple silk. The skirt is tiered, and a bow of the material trims one side, while a smaller bow is placed on the bodice; imported by Wanamaker

An afternoon frock of black georgette crêpe is trimmed with bands of appliqué flowers cut from printed crêpe de Chine. The short sleeves continue in a small cape collar in back, and there is a tunic effect over a pleated skirt, imported by Wanamaker

some twelve buttons, shown by Mademoiselle Chanel. A ravishing Vionnet evening cape—very, very long—has fringe to match hanging from a wine coloured crêpe de Chine shoulder shawl. Trousers appear under long tunic afternoon dresses in the Lenief collection; also simple, somewhat mannish evening coats, Persian in cut and material. Charmingly youthful lace evening dresses in black and in colour are important at Mademoiselle Chanel's. Superimposed sweater vests, by Mademoiselle Chantal, are made both of Shetland shawls and of monochromed chiffons.

Important Details

are the indication of a rising waist-line; the continued popularity of capes, short and long, for both day and night wear; the continued shortness of skirts, especially for daytime; the broken, uneven hem-line of many evening frocks. The continuation of the use of scarfs and fringes by many of the great masters of the mode is also conspicuous, as is the prevalence of the pronounced low décolletage in the

back, both in V shape and in ovals. The jumper and long tunic also continue in popularity. One notes, too, the combination of different materials and several colours in a single garment. Unlined chiffon coats and sleeveless coats and capes are shown for day and evening wear; and there is a prevalence of sleeveless coats in sheer fabrics and in brocades worn with negligées. While fur is not used to any great extent, it is occasionally seen, adding a note of unexpected chic—as in the collar and cuffs of leopard used by Worth to trim his redingote coat of printed chiffon (sketched on page 48), and in the evening model of brocaded lamé at the upper right on the same page. The use of bows—tied in cravats at the neck of suit coats and frocks or placed on the hip on evening gowns—is another important detail of the mode. Illustrations of this are shown in the Chéruit model at the upper left on page 41, a Chanel evening gown on this page, and the middle frock from Louiseboulanger on page 44, and this detail appears, also, on many chic models that are not sketched.

(Continued on page 52)



MODELS FROM LOUISEBOULANGER

This gifted designer has lengthened the smart life of ottoman by her charming use of it. This black silk ottoman suit, with pleated revers and a white blouse, is especially striking because of the very new "going-up-in-front" line and front fulness

Panels and gathers give movement to this printed crêpe de Chine frock. The irregular hem is new for street wear, as are the short sleeves, and even the scarf becomes new when Chantilly lace is tied in a huge bow; imported by Wanamaker

Fulness at the front is agreed upon by most of the collections. Here, it appears in an ensemble combining a dark blue silk jersey frock with a plaid silk surah coat lined and bordered with dark blue, with a scarf collar; imported by Wanamaker

FEMININE ELEGANCE CAPTURES THE SPRING MODE



MODELS FROM LOUISEBOULANGER

Tightness and fulness in the same model is emphasized by this designer, for evening wear. Here, she uses a favourite colour—cyclamen—in a chiffon and lamé gown with a very short, full skirt lengthened in back by a trailing, gathered panel

Several evening characteristics—the deep oval décolletage, the uneven hem, and the “going-up-in-front” line—appear in a pale rose-and-silver brocaded lamé gown. A flag-blue chiffon dress has an uneven hem and a long panel; imported by Wanamaker

As brilliant as the wings of a butterfly is this chiffon gown embroidered in blue, yellow, and rose. Slight drapery on the bodice and full gathered panels on the skirt give the suppleness and movement that are so important; imported by MacVeady

EVENING BRINGS UNEVEN HEMS AND GREAT ORIGINALITY



VIONNET

This frock is replete with points, and all of them are good ones, for Madame Vionnet, with her understanding of classic purity of line, is at her distinctive best in designs of geometric form. Her use of beading is a marvel of elegance, and the modernistic triangles on this white crêpe de Chine frock are of gold, silver, and jet beads. The simplicity of line is not broken, from the point of the décolletage to the repetition of the point at the hem-line, but the new feeling for graceful, swaying motion is ingeniously represented in the loose pieces in front; imported by Saks-Fifth Avenue

VIONNET MAKES A POINT OF GEOMETRICAL DESIGN



VIONNET

The lovely, graceful flutter of the new mode finds a perfect expression in Vionnet's use of fringe—dripping, swaying fringes that are the embodiment of motion, yet still maintain slender straightness of line. And no one uses fringe—whether it is long or short, or of silk or metal—with a more masterly touch than Vionnet, on frocks and evening capes alike. This cape is of white crêpe de Chine, and its long silk fringes hang from the waist all around, while the two ends of the charming knotted collar have their own graceful cascades of fringe; imported by Saks-Fifth Avenue

FRINGE CAUSES A FLUTTER ON CAPES AND FROCKS



Fulness goes to the front of an embroidered purple-red crêpe de Chine frock



An ensemble of grey kasha has straight frock and coat sleeveless; imported by Nancy



A sports ensemble uses natural and chocolate coloured kasha



Evening wraps retain the sumptuousness of brocaded lamé and bands of fur

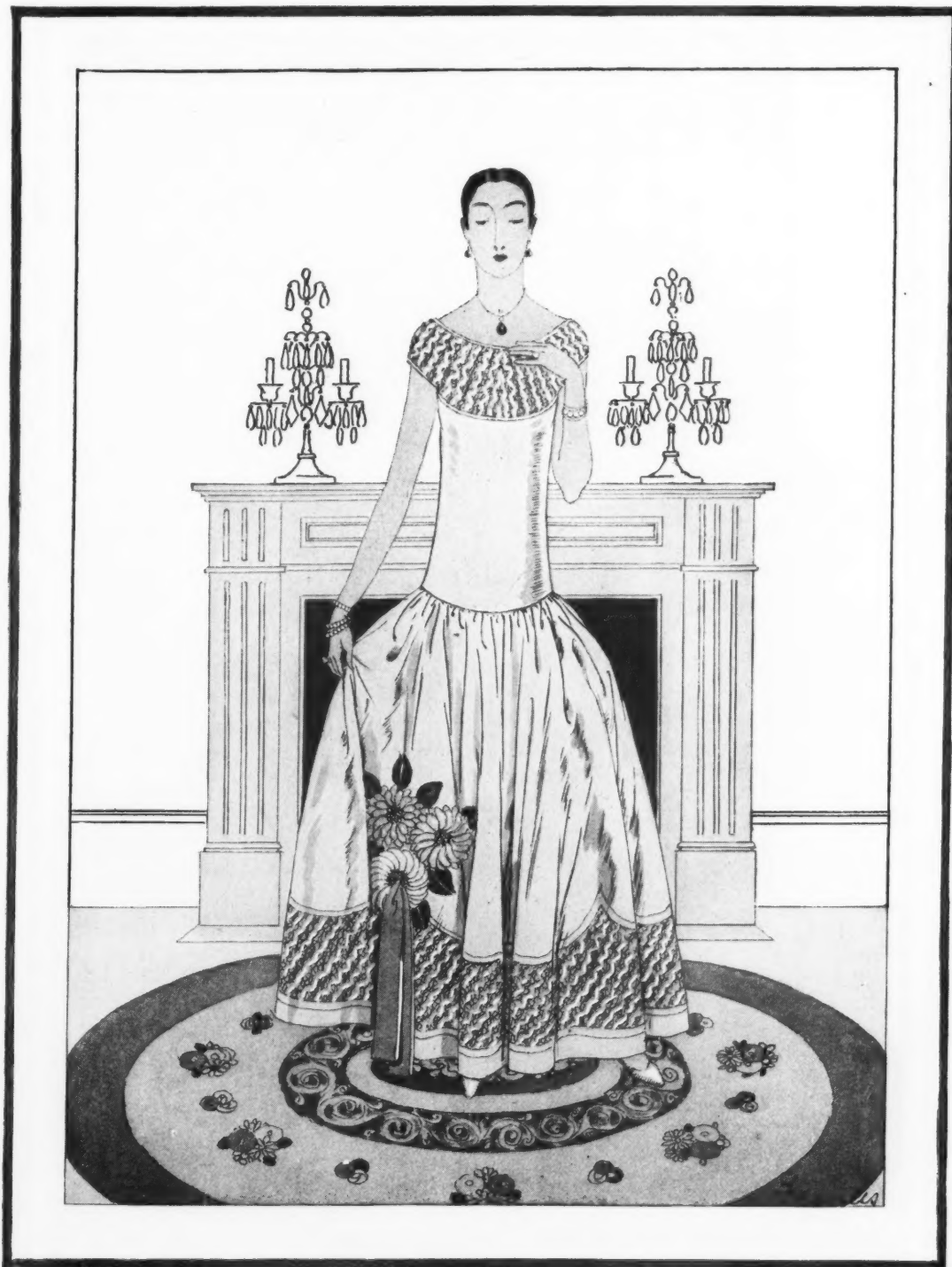


A bathing-suit of purple taffeta has a purple brocaded cotton wrap to accompany it

MODELS FROM WORTH

This ensemble, with its unlined chiffon coat and its combination of beige and brown, illustrates two of the most characteristic notes of the Worth collection. The unlined chiffon coat, printed in a leopard-like design, is cut like a redingote, with collar and cuffs of leopard fur and black ciré braid border. The frock is of beige chiffon, trimmed with appliqué bands and panel linings of the printed chiffon, slightly tightened at the waist, with circular fulness in the skirt, a line characteristic of several frocks of the new season; imported by Jay-Thorpe

UNLINED CHIFFON COATS are TRANSPARENT in their WILES



Lanvin sponsors capes and steel mesh trimmings

MODELS FROM LANVIN

One looks to Lanvin every year for those picturesque, satisfying costumes—frocks that are so closely identified with the art of this designer—and one is never disappointed. In fact, this season, many more “robes de style” are shown in the Lanvin collection than last year, in organdie, taffeta, moire, chiffon, georgette crêpe, and crêpe de Chine. This quaint and picturesque gown is of cream taffeta, with cream tulle embroidered in silver. The large organdie flowers in cream, rose, blue, and black appliqué on the bouffant skirt suspend blue and rose ribbons; models on this page imported by Thurn



Capes again—and the popular natural kasha.

LANVIN'S "ROBES DE STYLE" HAVE PERENNIAL CHARMS



(Below) Bands of gold crêpe de Chine are used in a striking way on a frock of black crêpe de Chine; imported by Gidding

(Below) A frock of white and beige chiné woollen—a new fabric of spring—is trimmed with brown ribbon; imported by Jay Thorpe



MODELS FROM J. SUZANNE TALBOT

J. Suzanne Talbot has gone to Egypt for the inspiration for these two costumes, but so cleverly have they been modernized that their pleated and circular fronts and elaborate cuts are exactly the note of the season. The frock at the left, above, "Alexandrine," is of dark blue toile de laine with multicoloured braids. The model at the right, "Karnak," is of red poplaga, with red grosgrain ribbon embroidered in self colour; imported by Altman



MODELS FROM PAQUIN

Bows and knots are one of the themes of the new mode, and Paquin takes advantage of them to hold the fulness of the skirt of this black crêpe satin frock to the side. The blouse is cut to give the impression of a bolero, and tiny cuffs of gold lace finish the narrow sleeves. A bias band of brilliant crêpe, used as a border, contrasts with the dull side of the crêpe satin; imported by MacVeady

Real lace carries its air of elegance with it, and this spring it is a chic note of the new season, as well. Paquin uses it in a blond shade, in charming relief on the black crêpe de Chine of the frock, in sleeves and on scarf collar. Three tiny tucks at the side hold the slight fulness, and the narrow black belt is of suède. A front slit in the skirt gives the important fulness; imported by MacVeady

LACE AND FLYING ENDS ENLIVEN THE NEW MODE

MODERNISTIC ART HAS
ITS WAY IN
HAND-PAINTED FROCKS

MODELS FROM RENÉE

(Below) Renée presents a series of models painted in modernistic designs, in kasha, wools, silk jersey, crêpes, or chiffon. In the very lovely frock below, rust and beige are combined in a design painted on beige chiffon, and rust colour chiffon makes the border. The skirt is very new, with its double circular flounce slit at the front; imported by Thurn



Black Chantilly lace and black chiffon combined are particularly chic in such all-black gowns as this with long wing-like panels suggesting a cape in the back and with full gathered flounces; imported by Best



The taffeta ensemble trimmed with wool rep is a new note at Renée's. This one is of dark blue with a white satin blouse girdled diagonally with taffeta ribbon knotted at the side; imported by Stewart

Trimmings

include the continuance of metal mesh trimming; a quantity of feather trimming—some cock, a great deal of flat breast feathers, and some ostrich; and the prevalence of lingerie touches. One observes a great variety of lingerie touches—collars, gilets, and jabots—adding a fresh note. Machine embroidery is used on kasha to a great extent. The transparentness of most of the few black fabrics used this season is especially noteworthy.

Scarfs,

either attached or separate, are still very chic. They are shown everywhere, for both daytime and evening wear. Chéruit shows a silver pointed scarf painted in the new geometrical patterns, and also one of gold tissue that has roses of tulle to match at the neck and the ends, where a full ruffle of tulle is gathered. Drecoll frequently passes scarfs through a double slit in the back or the front of the frock, while lamé scarfs often wind about the arms of lamé evening gowns.

LINGERIE TOUCHES AND SCARFS ARE IM- PORTANT SPRING DETAILS



Lingerie touches are prevalent in Premet's spring collections, adding freshness to such frocks as this of black silk serge. The collar, cuffs, and gilet are of white batiste; imported by Nancy

Another instance of several fabrics being used in one model is a frock of black chiffon bordered with Bianchini crêpe printed in irregular squares, with a chemisette of white linen; imported by Lichtenstein Millinery Company

Sleeves

at the different houses show as much as anything else the renaissance of elaborate cut and invention. Most of the sleeves are long; in the evening, sleeves are entirely absent. The long sleeves are very varied—some are long and tight, others have a little fulness caught into a band at the wrist, and many are bell shaped. Lanvin frequently shows sleeves with a band of different colour or material. Much lace is used to trim the lower portion of both tight and loose sleeves. Cream lace and even metal lace on the tight sleeves of black frocks are sponsored by Paquin. Louiseboulanger revives the short five- or six-inch sleeve, as well as the three-quarters-length sleeve. Many sleeves are tight to the elbow and then flare gaily, while others are slashed from elbow to wrist. Applied decoration is very popular for sleeves; flowing or flat flounces from wrist to elbow, ruffles, attached handkerchief squares, bows, tabs, bands of material, embroidery, braid, buttons, and pleatings are all smart in this season of varied simplicity.

(Continued on page 134)

MODELS FROM PREMET

(Below) Unlined chiffon coats are important in the mode and often form part of an ensemble. Here, the frock is of green-and-black crêpe de Chine with appliqué bands of bottle-green chiffon and with a pleated section giving width. The bottle-green chiffon coat has a scarf collar and bands of crêpe de Chine; imported by Lichtenstein Millinery Company





MODELS FROM MOLYNEUX

In the Molyneux collection, the ensemble replaces the tailored suit, and the use of printed crêpe is a conspicuous feature. An example of this designer's partiality for combining printed crêpe and kasha is this coat of blue-and-beige crêpe lined with the beige kasha of the frock; imported by Stewart

Still another of the many printed crêpes used by Molyneux is one in neutral blues and browns, which makes the frock and lines the brown kasha coat of this ensemble—reversing the arrangement of the ensemble at the left. The collar and cuffs are of light brown seal, an unusual detail; imported by Thurn



A charming ensemble that illustrates the soft, feminine elegance of the new mode is of pale rose chiffon with full sections at the front and an unlined coat of printed chiffon in rose and yellow

CRÊPE AND KASHA MEET IN MANY ENSEMBLES



(Below) Two tones of chiffon combined make a smart note, used in "Blondine," an afternoon frock of brown chiffon veiled with beige chiffon, with Dœuillet's new "pulled-up-in-front" drapery; imported by Saks-Fifth Avenue

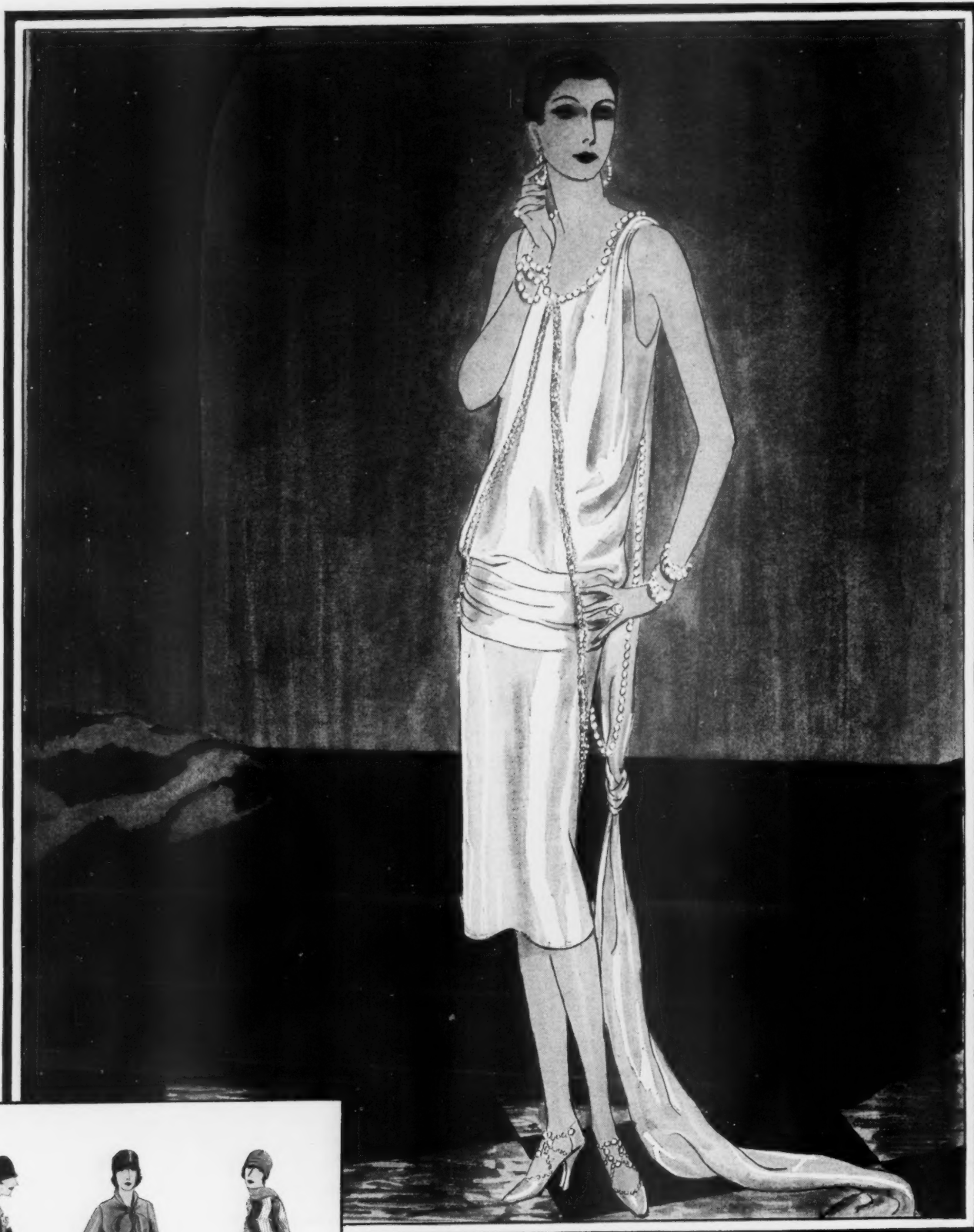


MODELS FROM DŒUILLET

Ciré chiffon, a fabric used by Dœuillet in black, plain colours, or printed patterns, is very smart for frocks and unlined coats. In this model of black ciré chiffon embroidered with red, green, and yellow spangles, a gathered apron gives the front fulness that is so important; imported by Jay Thorpe

Rose moire lamé lined with silver lamé and trimmed with vison makes a coat of the sumptuousness that is characteristic of evening wraps in the spring collections. This coat has an appliqué girdle that follows the "pulled-up-in-front" line that this designer is emphasizing; imported by Jay Thorpe

"UP IN FRONT" IS A CHIC NEW LINE



(Extreme left) Brown wool rep and beige and brown English wool make a chic ensemble

(Left, middle) A red ciré wool rep coat is slit to show a taffeta and lace frock beneath

(Left) The diagonal stripes on this long sweater blouse suggest the new cubist patterns

A simple, supple silhouette and details of great originality are the dominant notes in Drecoll's collection. This evening gown of supple cream satin, slightly draped at the waist, is trimmed with strands of pearls and a long panel of the satin attached at the shoulders, is knotted once in the middle and trails its slender length behind its wearer

MODELS FROM DRECOLL



Chiffon has the leading fabric rôle for evening, and a prominent one for afternoon, in all the spring collections. In the frock at the left, "Melisande," it falls in the soft lines that are so chic; imported by Altman. The other frock is of rose chiffon and lace with a coat of rose-and-silver lamé and deeper rose lamé ribbon; imported by Jay Thorpe

MODELS FROM LUCIEN LELONG

(Right) "Parisienne" is one model including three garments, a new idea from Lucien Lelong

At the extreme right is a light red crêpe slip, the basis of this three-part costume

A red-and-white crêpe tunic and a putty wool rep coat complete this triply useful model





The collection at this famous house is one of the few to give a really new effect, the most striking detail being a raising of the waist-line. Its position varies according to the design and fabric of the model, but is most often about half-way between the hip-line and the normal waist, as in this coat of natural coloured gabardine with godets at the sides. The narrow shawl collar and unusually shaped cuffs are of white piqué; imported by Thurn



Ensembles have great distinction in this collection, and the majority, like this costume, called "Cinq à Sept," shows the new higher waist-line. Here, the frock has a long tunic of fine silk Chantilly lace, in écreu, with narrow bands of gold and silver lace encrusted on it to form a design. The coat is of black crêpe de Chine lined with écreu crêpe. Many Patou ensembles show this contrast in the materials of coat and frock; imported by Kurzman



Printed chiffons are important at Jean Patou's, as at the other great French houses, and are used for frocks of many ensembles. The chiffon that makes this model is in the new "ant colour," flowered in beige and other neutral tones. The crêpe coat, repeating the beige in the patterned chiffon, is made with horizontal tucks as its only trimming. The frock has the high waist-line that Patou is using to vary the silhouette; imported by Thurn

MODELS FROM JEAN PATOU

JEAN PATOU LEADS THE RISE OF THE WAIST-LINE



A circular movement at the front, a slightly raised waist-line, and two circular panels falling from the shoulders are interesting features of this onion-peel coloured afternoon frock of crêpe de Chine. This is one of the many frocks of fluttering motion appearing in this collection—a collection that is beautifully shown by the American mannequins recently chosen by Vogue for M. Patou, as well as by his French mannequins; imported by Jay Thorpe



Movement at the front—a characteristic that is emphasized repeatedly by the new spring models—and cleverness in cut add chic to "Lucile," a charming gown of magenta crêpe de Chine, made without other trimming than the two circular panels in the bodice and skirt and a group of godets at one side. Here, again, the new, soft, feminine elegance replaces the severe simplicity that has been prevalent in recent seasons; imported by Kurzman



A flock of small, fluttering panels brings freshness and motion to a periwinkle-blue chiffon frock which begins as a straight slim slip. The extensive use of chiffon is universal in the important houses, and its soft grace increases the feeling of feminine charm that is so evident in the new gowns and ensembles. Many couturiers make use of flying panels to accent this note, but none with more originality than Jean Patou; imported by Jay Thorpe

MODELS FROM JEAN PATOU

JABOTS FIND NEW POSITIONS ON GRACEFUL FROCKS



BEER

Silk serge and silk alpaca are fabrics well adapted and often used for afternoon costumes. This black model is in alpaca, with a tunic effect opening over a white chiffon gilet which is pleated from neck to hem of the tunic, after the fashion of many of the new gilets; imported by Gidding

BEER

(Right) Printed crêpes bloom in every spring collection, with quaint small designs or large, more-than-life-sized flowers, such as the poppies that are printed in blue, mauve, and rose on this frock of black crêpe de Chine. Printed panels hang on each side in the back, and a long scarf of the same material—which is chic because it is an integral part of the costume—is knotted at the neck to suit the whim of the wearer; imported by Mary Walls



LENIEF

(Below) Unlined chiffon coats and capes are one of the newest and most charming innovations of the new mode. The cape here is in circular effect, of Chinese blue chiffon, over a white crêpe frock embroidered in Chinese designs in blue tones, with a blue silk serge border; imported by Mary Walls



AN IMPORTANT PAGE OF THE MODE
IS WRITTEN ON CRÊPE
AND PRINTED IN FLOWERED TYPE

LENIEF

(Below) A novel fancy in the new fabric mode is to have a silk fabric simulate a woollen one by printing crêpe de Chine with a black-and-yellow plaid in such a way that it exactly resembles a serge. A frock of this material has a black taffeta sash over a yellow one, and a yellow chiffon collar; imported by Lichtenstein Millinery Company



JENNY

Whether a jabot be long or short, pleated or circular, it is sure of its place in the mode this season for morning and afternoon alike. This simple frock of fine blue silk alpaca, trimmed with narrow inserted bands, has a long circular jabot of the popular printed crêpe; imported by Bendel

JENNY

(Left) Duplicating the fabric of the frock in the lining of the coat is an important phase of new ensembles, further emphasized by carrying the material to the outside of the coat as trimming. This Jenny ensemble proves a striking example, with blue-and-white foulard used for the straight frock and the lining of the coat, and a dark blue alpaca coat, with appliqué bands, trimmed with narrow pleatings of the foulard; imported by Maybelle Manning



THE LINING IS OFTEN THE TIE
 THAT BINDS THE FROCKS
 AND COATS OF THE NEW ENSEMBLES



(Left) Chantal's sports blouses are one of the most distinctive notes of her spring collection, and this sports blouse costume in "Chantal blue" kasha shows their imaginative trend in design. Bits of the fabric are superimposed, forming an irregular, modernistic pattern, and a band of rose shows below these appliqué sections, finished with a white border; imported by Jay Thorpe



(Left) While appliqué bands of self-material are not a distinctly new theme, they are found in nearly every smart collection, and Chantal uses them in this black crêpe frock to charming advantage. The collar and cuffs are covered with small mother-of-pearl ovals, and the revers show a rose crêpe lining when they are worn open; imported by Nancy

(Right) The success of Chantal's sports frocks are due, in part, to the accomplished technique of their cut. In this frock, the first impression is unbroken simplicity of line, yet there are side pleats and horizontal tucks. The fabric is kashafyl, in small brown and white checks, with vivid bands and a tie of orange crêpe; imported by Nancy

MODELS FROM CHANTAL

SIMPLE LINES ARE VARIED

BY A NEW FRENCH DESIGNER



(Right) Martial et Armand approach the mode with a lovely feminine grace in their fabrics, as well as in cut. Here, the crêpe is printed in modernistic design—a trend of the new collections —, the same printed motif in different colours used on the two different crêpe de Chines with gay, multicolour effect. The fulness of the skirt is concentrated at the sides; imported by Mary Walls



MODELS FROM MARTIAL ET ARMAND

(Left) Slender, young, and straight still describes a Martial et Armand costume in repose, but the new models are ready to show motion and flutter at the first movement. This black silk serge afternoon coat goes straight from shoulder to knee, then flares in front. The high collar continues in two long bands falling down the back; imported by Nancy

(Right) The soft, supple chiffons with their colourful prints are undoubtedly the fabric of the season, and their graceful suppleness allows for all new intricacies of cut. In this frock, the large flowered design is in white on a Chinese-blue ground, with white for trimming. The sleeves are full below the elbow; imported by Lichtenstein Millinery Company

THE MODE DEVELOPES SUB-
TLE COMPLICATIONS IN CUT

PARIS DESIGNERS
FIND MANY MEANS TO
CREATE NEW MOTION



MOLYNEUX

This coat of wool rep has a flat back and a full front achieved by circular godets. It is in dark blue, which is a smart shade this spring, bordered with a narrow band of white; imported by Lord and Taylor



PREMET

The coat-frock is one of Premet's outstanding designs. This model, "Nonnette," in mauve wool rep, has a lingerie guimpe—also a Premet note—and one revers is a jabot; imported by Lord and Taylor



MARTIAL ET ARMAND

Pleatings are characteristic of Martial et Armand, embodied in "Revanche," this black georgette crêpe frock with bands of embroidery, pleated jabot, and sleeve flounces; imported by Saks-Fifth Avenue



JEAN PATOU

"Petits Bateaux," an ensemble of plain blue shantung and white toile de soie printed with small blue boats, has a smart pleated jabot, skirt, and trimming. The coat lining matches the frock; imported by Lord and Taylor



PREMET

"L'Ermite" is a two-piece model in mauve kasha with the inverted pleats that Premet often uses. The scarf lining, leather application on pockets, and wrist bands are in a darker mauve; imported by Best



LUCIEN LELONG

(Left) "Garden Party," an afternoon ensemble of black Chantilly lace and black chiffon, encrusted one on the other, shows the grace and youth of the Lelong collection. It has an unlined cape; imported by Best



MOLYNEUX

(Right) Molyneux entirely replaces the tailored suit by the ensemble. This one, of a new fabric, "frisca," has a coat, sweater-blouse, and side-pleated skirt in rosy beige bound in darker braid; imported by Lord and Taylor

THE ENSEMBLE HAS
A LEADING RÔLE
IN THE PARIS MODE



MARTIAL ET ARMAND

Martial et Armand use many new pleatings, such as the stripe-pattern pleats inserted in the yellow-green crêpe de Chine frock of this ensemble, "Sous Les Tilleuls." The coat is of ribbed frisca, with beige fur; imported by Best



MARTIAL ET ARMAND

"Hulette" uses the dull side of black crêpe satin above and the brilliant side for its circular flounce, with cream coloured imitation Venetian lace for gilet, collar, and sleeves; imported by Saks-Fifth Avenue

PREMET

"Le Lys Dans la Vallée" has incrustations of black Chantilly lace on white crêpe de Chine, the lace cut to make rounded lines. Premet is one of several designers who exploit lace; imported by Stewart



RENÉE

"Brimborion," an afternoon model, shows the use of contrasting surfaces by using both sides of black crêpe satin. Small buttons trim one side, and strips of fabric are knotted at left hip and shoulder; imported by Stewart



RENÉE

Two fabrics in two tones of a colour are a smart ensemble note. This ensemble, "Tirade," has buttoned blouse, skirt, and cape of beige jersey, with rep bands in darker tone; imported by Franklin Simon

(Left) A novel use for pleats is a deep band with pleated sections, as on the skirt of this black satin frock, "Claudine," with its turn-over cuffs and narrow tie collar lined with white satin; imported by Stewart

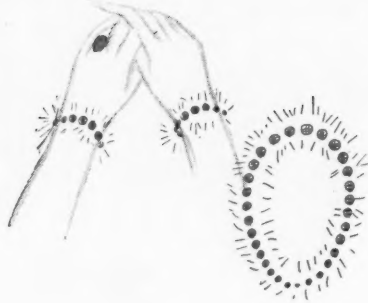


JEAN PATOU

(Right) "Pre Catelan," an afternoon ensemble, is of beige, white, and brown printed chiffon and brown crêpe de Chine, chiffon lined. The skirt is gathered in sections, the blouse has a jabot; imported by Best



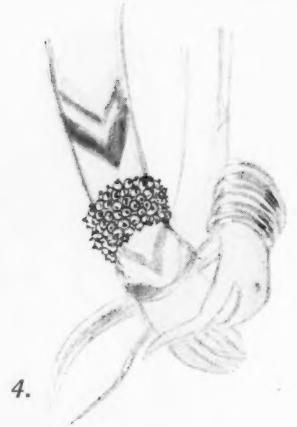
1.



2.



3.



4.

1
A novel lorgnette is a pendant of white onyx, emeralds, and brilliants; Van Cleef and Arpels. To all kinds of belts, Paris adds a metal buckle, engraved with motto or picture



5.

2.
Paris sparkles at the wrists with diamond bracelets—a smart and recent adaptation of the diamond necklace, cut in two

3.
The newest earrings for smartly exposed ears are of brilliants and follow exactly the curve of the ear-lobe; Agnès

4.
Agnès designs an amusing bracelet of little gold balls that look like currants, joined with gold or platinum thread

5.
A chic monogram for bag, pocket, or collar, is of silver, gold, or platinum, with letters in brilliants on enamel; G. Guérin

6.
Paris has its ball and chain! An unusual pendant, a large silver, gold, or platinum ball, hangs on a black cord; G. Guérin

7.
Jean Patou uses the magnificent and richly colourful fabrics of ancient Persia to make these distinctive purses in envelope and bag shapes



6.



7.



New Perugia slippers of pearl-grey suede are decorated across the instep with a trelliswork of black patent leather, edged with silver

(Right) Agnès faces the brim of a fine black straw hat with crêpe de Chine painted in grey. She also paints two hares on a white scarf

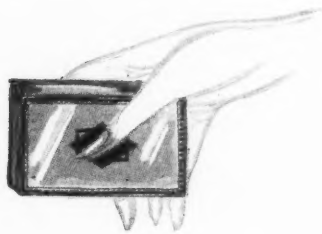


Scaloni

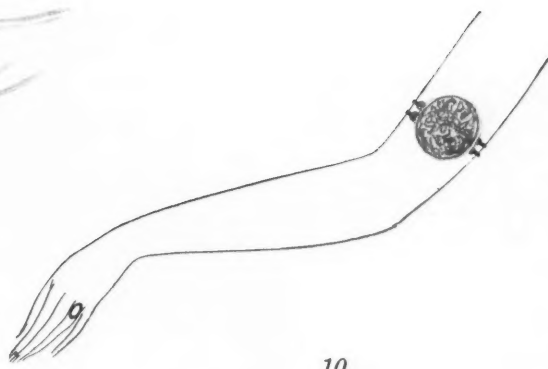
THE INFINITESIMAL OBJECTS THAT ADD THE INFINITE CHIC



8.



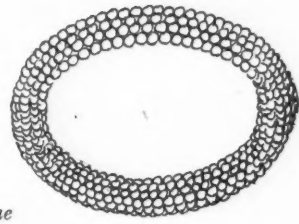
9.



10.



11.



12.

8.
Bracelets of fine pearls—one a narrow twist caught with large coloured pearls, the other ten strands, fastened by a brilliant bar,—are a decree of fashion; imported by Saks-Fifth Avenue

9.

The ivory cigarette box, with initial or crown in brilliants, set with pearls, coral, or onyx, is the latest whim of the Parisienne

10.

A striking bracelet—a disk of carved jade held by brilliants and two fine black cords—entrances the mode at present

11.

A decorative dragon forms a crystal motif on a rock-crystal cigarette case with black enamel and brilliants; Van Cleef and Arpels

12.

This cord, fashioned of innumerable tiny coral balls, makes an attractive bracelet for the upper arm of the chic woman; G. Guérin

13.

This tab of material, studded with silver clowns or animals, replaces the familiar tassel for the brief duration of a fantasy

14.

The flexible bracelet is of woven pearls and jade, set with brilliants. The necklace is of red and white pearls; imported by Jay-Thorpé

15.

A cigarette-lighter of alabaster, chased silver, and decorative disk in coloured stone bestows further light on the ingenuity of Jean Patou



13.



14.



15.



Scaloni

A chic afternoon slipper from Perugia is of woven gold fabric and black kid, buttoning on each side with a double barrette

(Left) Agnès paints triangles, squares, and two extraordinarily alluring small dogs on a fascinating scarf of white crêpe de Chine

PARIS ACCESSORIES ARE BY-PRODUCTS OF FRENCH FASHION



The Misses Selby

MISS CHARITY CROCKER

Miss Crocker, a bride of the near future, is the daughter of Mr. and Mrs. Frank Longfellow Crocker. Her marriage to Mr. Maitland Lee Griggs, the son of Mr. and Mrs. Maitland Fuller Griggs, of Ardsley-on-the-Hudson and New York, will take place on Easter Monday, April 13, in the Church of the Epiphany

W A S T E F U L B U S Y N E S S

What Hours for Pleasant Rest We Might Accumulate

If We Did Not Spend So Many in a Seeming Activity,

Much of Which Gets Us, and Our Daily Work, Nowhere

THERE was once an excellent old gentleman who used to say, "I would rather do nothing than waste my time." This is a great sentiment, and copies of it should be tastefully printed by the million, framed, glazed, and hung in every home and office. Those who imagine that a succession of fuddled, futile actions (provided they present an outward appearance of hurry and importance) constitute occupation might gaze upon it until something of its greatness sank into their souls. It is better to do nothing and realize it, than to waste one's time going through pretentious motions which amount in the end to nothing worth while. Just as a great many people talk for talk's sake and not because they have anything to say—rather, indeed, because they haven't—, so do a great many people make a bustle about work who are really accomplishing little and that little badly. It is amazing, for instance, to find how small a part of what is called business is really effectively done, and how much effort in the output of every establishment is purely waste effort. The number of hours spent in shops and offices seems to count for more, and the amount of work done for less, than it should, and the words "efficiency" and "administration" are very apt to stand for ruthlessness and red tape.

RED TAPE is the refuge of those who like to make small rules, and plenty of them, and keep away from personal decisions. It interposes an infinite number of little barriers between activity and its ultimate object. It rejoices in notes, reports, memoranda, elaborate interchanges of orders between departments, and ignores the fact that every human station which relays a message is a more-than-probable source of error. Nobody but Brown (or Miss Brown, as the case may be) knows just why he wants something done in a certain way, but he might be able to convey his reasons to the person who is to perform the action if he could get directly in touch with that person; being, however, obliged by custom to apply through a long line of noodles or numskulls, he is practically helpless and may find the semi-efforts of underlings have been fruitless or have achieved triumphantly wrong results. The employment of half a dozen fools to save the time of one intelligent person seems to the onlooker to defeat its own object.

AND yet, while the people at the head of businesses persist in expanding them from competent, admirable, adequately handled small concerns into magnificently mismanaged large ones with the original spirit all gone out of them, morons will be employed and the public will have to put up with them. But let no one imagine that the number of their dull daily actions assumes a total that justifies the extravagance of incorporating them into house or office life, though it may account for the importance attached to ruthlessness in the driving of them. And this, again, seems a wasteful outlay of strength.

THOSE who conduct affairs will declare that there aren't enough clever creatures to go round. Well, of course, if rounds keep enlarging, clever creature-stock must be watered; one can see that! But why must this eternal business-bulge go on? Why not add to perfection in detail, rather than to size; have fewer people, higher pay; less busyness, more business, and done under better conditions? Generally speaking, the larger an organization becomes, the more wasteful it allows itself to be. Wasteful in actions which, when several heads are unaware of each other's aims, are apt to be done and undone with astonishing extravagance; wasteful of hopes, ambitions, bodies, and spirits; wasteful of money and material; wasteful beyond belief of words. The amount of talking that is done at a subject, through it, and round it, when one sentence from a person who knew his own mind and could carry out his own suggestions would finish it, wastes enough time every day to build our merchant marine ships and enough breath to blow them round the world.

SOMETIMES, we think, old-fashionedly enough, that only a single-minded policy gets work or workers, business, the bringing up of families, or the governing of nations, anywhere. There's a sort of decision in a one-man rule, lacking in any other. Single-minded policies, however, coming as they do from single minds, are apt to excite distrust in self-seeking brains of all sorts, as well as in those empty spaces which serve most mortals as thinking-boxes. Nobody must act, then, without consulting numbers of persons who either have no opinions, or have extremely inadequate ones. Who hasn't suffered at such general meetings? And how many of those who will solemnly attend them have the least idea of what conclusions—if any—have been arrived at?

UNDER the name of Conference, however, the custom has been dignified; just as under the name of Convention has been dignified—though one should hardly use the word in this connection—the meeting of an empty-headed, sentimental, violent, uncouth mob, to carry out one of the most serious duties entrusted to high-minded citizens, that of electing a President to the ruling of a great country. If any wastefulness is equal to this wastefulness of time, money, and decency, we should like to have it named to us. Not even business in its most inefficient aspect can compete with political prodigality; and we people, poor dolts that we are, stunned by fine-sounding words, pay for both. Management, administration, organization—how we do pride ourselves upon what those words stand for! And yet, as a nation, we are apt to clutter up and complicate affairs and call the overweight strength. It is not; and to those who point out that American business is the most successful in the world, we should reply that whatever success it has had is as nothing to the success it might have, if it were restfully simplified.





International Newsreel

This row of bathers is lined up beside the Roman Pool at Miami Beach. They are, from left to right, Mr. Frederic C. Church, junior, of Boston, Mr. Russell S. Codman, junior, of Boston, Mr. William K. Vanderbilt, Mrs. Ellen Y. Sturgis, and Miss Muriel Vanderbilt, of New York

**ENGLISH AND AMERICAN SOCIETY ENJOY
THE SEASON AT MIAMI AND PALM BEACH**



Wide World Photos

Miss Mary Brown Warburton, daughter of Mr. and Mrs. Barclay H. Warburton, of Philadelphia, and granddaughter of the late John Wanamaker, spent the season with her family at Palm Beach

(Right) Mr. and Mrs. Carroll Carstairs, of New York, are photographed while enjoying a game of golf, on the links at Palm Beach. Mrs. Carstairs was Miss Burks Yuille



Three photographs by Fotograms



Among the many interesting women who visited Palm Beach this year was the Duchess of Sutherland, who, with her husband, spent part of the late winter season there. They have now returned to England

(Left) Another English-woman of note who was a visitor at Palm Beach for the late winter season is Mrs. Oswald Birley, of London, the wife of the well-known portrait-painter



Fotograms



Fotograms

Bicycling is amusing many younger members of society. Here is Miss Phyllis M. Byrne, the youngest daughter of Mr. and Mrs. James Byrne, out for an island ride

Mr. and Mrs. William Fellowes Morgan and Mrs. William Armour are seen covering the golf course at Jekyll Island, a residential club just off the Georgia coast, where a number of socially prominent people go every year for bathing, golf, bicycling, tennis, and beautiful drives. The club was started, about forty years ago, by a group of men including Mr. J. P. Morgan, Mr. William Rockefeller, and Mr. George Baker as a hunting and fishing preserve. Only recently have photographers been permitted to take pictures on the island for publication



Wide World Photos

Mrs. George Sloane, of New York and Locust Valley, Long Island, who is spending the season at Palm Beach, is photographed while walking along the boardwalk

SOCIETY MEETS SPRING at JEKYL ISLAND and PALM BEACH



Maurice Goldberg

(Left) *Odette Myrtil*, last seen as the star of "Vogues and Frolics," is now appearing in the Shuberts' second successful operetta of the season, "The Love Song," based on the life and works of Offenbach

IN THOSE far-off days when I was young and hopeful, it was considered necessary—imperative even—for boys and girls to be "accomplished." The weight of social opinion pressed heavily on parents: their children must take lessons in one or more of the arts. For a whole miserable year, my brother was compelled to "study violin," I to "take piano." The result of his year of torture was just nothing, not even the scales. I was "brighter." After many months of instruction, I was able to pick out the air of the "Flower Song" and to "carry" the bass of the most popular song in "Il Trovatore." But, even that was not enough in the way of being "accomplished." Elocution was the next world to conquer. My teacher was a graduate of a school of oratory where the object most sublime was to make the voice and the gesture fit the word. If one uttered "Heaven," the voice must be high to falsetto; one never really heard unless the hand were at the ear, or saw unless the eyes were shaded. And now, deep in another century, I am still able to recite "An Old Sweetheart of Mine" (completely effective only when spoken to the accompaniment of the same "Flower Song," which I can still pick out with the index finger of my right hand) and the race part of "Kissing Cup's Race."

That was a hectic recitation. It was recited bent far over like a jockey in action, fists clutch-

S E E N
on the
S T A G E
BY DAVID CARB

ing imaginary reins, feet firmly planted, and body moving unceasingly, rhythmically, up and down, back and forth, whipping poor old Kissing Cup in tight places, grasping both reins in one hand in order to hear with the other what the stands were shouting.

"THE DOVE"

IRECALL all this because a large public is seeing exactly the same thing in the second act of David Belasco's most recent production, "The Dove." William Norris as Little Bill, who whirls the roulette-wheel at Brayfield's Gambling House in unregenerate Mexico, tells William Harrigan, the handsome young American hero who has charge of the dice table, how he got the

stiff leg which ended his career as a jockey. It was in the Great Handicap of . . .

In more scenes than this one, "The Dove" recalls the elocutionary methods of the Boston School of Oratory a quarter of a century ago. Everything is as explicit as one, two, three. If you do not catch it the first time, you need not be disturbed—it will be repeated. And, if the ear misses it, the eye will not, and vice versa. It strives to make the melodramatic emotions register—no more than that and no less—and it is wonderfully successful in doing what it tries to do.

It is rip snorting, violent melodrama, almost continuously exciting, set forth with the Belasco profusion and care for detail and loaded in all barrels with colour. If I may desecrate Coleridge,

*Colour, colour everywhere,
And not a pause to think,*

which would be fatal.

Willard Mack has written his thriller forcefully, slashingly, in big strokes. The Wizard of Forty-Fourth Street has set and directed it in the same way. And in just that manner is it acted. Holbrook Blinn, suave, polished, sure, adroit, unhurried, extracting every drop of quality from his part, is still playing "The Bad Man," but this time with the finesse of experience and much practice. Judith Anderson, who lately blazed

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Three photographs by Maurice Goldberg

Amidst the howling witch-doctors, thunder-storms, and black snakes of the African veldt, in "Cape Smoke," James Rennie provides a sane note as the suddenly wealthy oil magnate from Texas



(Left) The success of "She Had to Know" is undoubtedly due chiefly to Grace George, who acted as translator, producer, and heroine of this sparkling comedy from the French of Paul Géraldy



Louis Calhern, whose performance in "Cobra" last season made him most favoured in the demand for handsome leading men, is at present enslaving his audiences in "Tin Gods"

"HOUSES OF SAND"

with prominence in "Cobra," is the heroine of "The Dove." She adapts herself to the theatrical exigencies of an artificial part remarkably and tellingly. Her speaking voice has not range, nor are the notes it controls particularly pleasant, and she has not acquired the easy mastery of pidgin-English that her co-star achieves. But one wonders why such a hybrid lingo should be affected at all; certainly, it has no place in the conversations which take place between Mexicans. Miss Anderson has developed a fine technique; she possesses, in addition, a striking presence and the power to characterize quickly and vividly.

"The Dove" is certain to be a huge success, and it deserves to be. It is excellent of its kind—or would be excellent but for the ending. The Mexican guns are pointed at the American hero, Don José Maria Lopez y Tostado is about to give the command to fire, the frantic Dolores Romero makes one last desperate supplication, and a miracle befalls: the cruel, implacable Don José Maria Lopez y Tostado has a change of heart! It is untrue—you simply can not believe it. It is too much to ask of even the most gullible audience. Even theatrically, it is wrong. And, for leaving it wrong, Mr. Belasco has no excuse whatever—not even the excuse offered by necessity. For, if for any reason whatsoever he could not muster the American soldiers to save his hero in the inevitable nick of time, I have no doubt that Mr. Hopkins would have been glad to lend him a squadron or so of marines from "What Price Glory?"

AND, while we are on the subject of soldiers of the Navy and pidgin-English, "Houses of Sand" may be mentioned. The hero might well be the son of that Pinkerton whose very bad conduct made such a melodious opera—if the hero or any one else in the play had any life or any semblance to life. Or even the play itself. Not in a whole season of bad plays would one encounter comedy more inane, romance more unromantic, a story more pointless. In the cute lingo of the heroine, "Me think piffle of it."

"LOGGERHEADS"

AT THE little Cherry Lane Playhouse in Commerce Street, there is still another dialect play, "Loggerheads," by Ralph Cullinan. But its people are all Irish, and the scene is Ireland—County Clare, to be exact—and the language the people speak is the language they would speak, if Synge and Irvine have not deceived us. Mr. Cullinan's work shows very obviously the influence of Synge and Irvine; indeed, it is of the same school and teacher as all the contemporary Irish peasant drama we know in our theatre. And it has characteristic sincerity—but little else. There is good melodrama in the second act, and the character of the young girl as written and acted by Joanna Roos is splendid. She is dignified, truly appealing; she has a quiet force, a skill, and a personality that draw all attention to her no matter who else is on the

stage or what is happening at the moment.

The leading character of "Loggerheads" is a mild, mellow, gentle, tender man who wants to kill another man. Although he has sufficient provocation, you don't believe he would want to kill. The mother of the girl—played by Gail Kane—is not even credibly sketched, and the virtuous man bound for Australia has no breath in him. The author has provided much too much of the villain, and Barry Macollum has increased the wearisomeness of the figure by an accent and an intonation which, while possibly accurate, are as tedious as a solid day of keening.

Mr. Cullinan leads you astray, confuses you, and so the last act, which attempts to upset everything you have been led to believe, is just—upset.

"ARIADNE"

THE fourth production of the Theatre Guild's season never confuses you for a moment; what you believe at the first, you believe at the end, if anything. "Ariadne" is a simple, naive, not unamusing comedy spread out very thin and padded outrageously. And, even then, the first curtain rose at seven minutes of nine on the second night, and the final curtain descended at a quarter of eleven. In less than two hours, the whole play, including two not brief intermissions, was enacted. That in itself would be nothing against it. I am not one who insists on full time in the theatre. Milne had nothing to say, and he tried to make a full-length play out of it, and that

(Continued on page 138)



A combination of two leathers is a basic part of the mode, illustrated by the kid and calfskin shoes in the top row, above; shoes from Delman. Detailed descriptions of the models shown on this page are given on page 110

A new material—coloured metallic copper—appears in the sandal at the left, second row; from Henning. The evening slipper (middle) has gold trimming; from Henning. A variation of the walking pump (right) is from Frank

Two leathers meet on the ground of chic in the newest shoes. (In hand, left) from Cammeyer; left, bottom row, from E. Hayes; middle, from Slater; right, from Hanan; in hand, right, from Cammeyer; bottom shoe from Cammeyer

FOOTPRINTS OF SPRING IN THE PATH OF CHIC

THE smart minority and the great majority of women have the same conviction about spring shoes. They are unanimous in believing that shoes should be simple. And the shops of New York have made their new models to meet a general demand for simplicity.

This feeling about shoes is the third stage in the recent evolution in the footwear mode. The first stage was not so long ago. Even débutantes, dancing in the newest slippers through their first season, can remember the days when shoes were standardized; two kinds, high and low; two colours, black and brown. Then came a stage when shoes began to go their giddy way, regardless, a reaction that ended two seasons ago in a blaze of trickery—in straps and gewgaws, cut-outs, and colours.

But the last stage, the present one, is the best of all. New shoes now stand or fall as accessories to the costume. They are simple in style, because they are meant not to compete with other details, but rather to complete every costume for which they are chosen. These new shoes show a great variety of materials because they must meet so many needs. Their range of colours is wide, to match a broader palette of fashions in general. By subtle details of cut and trimming, they are varied to meet the requirements of various occasions. Their distinction is one that appears at second sight rather than at first glance. And,

Three Strong Footholds in the New Season Are

A Combination of Two Leathers, a Variety of Materials, and a Harmony of Shoe with Costume

since the link is so close between the shoes and the costume, and since to wear the wrong shoe with the right dress is to spoil the whole effect, this article considers the new shoes not for themselves alone, but also in their relation to the general fashion scheme.

SPRING STREET SHOES

Many shoes for spring daytime wear are in brown. These shoes will be worn not only with brown costumes, but with other costumes in the lighter, gayer colour mood of this spring.

The brown scheme that is so important begins with beige tones, in which a colour called "carmel" is emphasized by most of the shops. And so, the natural colours expressed in the smart kasha frocks and ensembles find their exact counterpart in beige footwear. After the beige shoes, one finds the darker, softer tones of brown, and, after that, the rich, ruddy colours with their burnished lights.

Shoes of the beige tones are usually of kid. Light coloured shoes are also very new and very smart in a leather known as "pigoat," which is far more attractive than its name. This leather is goatskin, grained to resemble pigskin, this last being a leather that has a most effective grain, but one too heavy for shoes. Pigoat is most effective in a light shade, because it is then the natural colour of pigskin, but it also appears in a wide range of darker tones.

In the middle range of browns, kid shoes are the most significant, since they adapt themselves best to the lighter shoe and to those soft, intermediate tones that go with a rather formal type of costume. With beige and tan crêpe de Chine frocks, for instance, and with printed ensembles with beige backgrounds, this type of shoe is particularly good.

Brown calfskin shoes are the best type for the masculine kind of tailored costume, as they suggest men's shoes. These are the neatly shined shoes that will walk along briskly with the spring tailored kasha frocks and double-breasted English mixture coats, and, since navy-blue so often takes the place of black, even with the dark rep or twill tailleur.

All of these leathers are often seen in combination with others in the same shoe. In fact, the contrast of two surfaces, and often of two

(Continued on page 108)



There are two sides to the question of new French pumps—the outside of the instep is trimmed, the inside plain. These, copied from Perugia, are of black patent leather; from I. Miller

The heel and saddle-strap of this black patent leather pump are made of lizard-skin; from Sommers

Here again is the new trimming on the outside of the shoe—this time, a motif in tan kid, to match the heel of a shoe of black patent leather. The inside is plain; from Saks-Fifth Avenue

(Right) The prominence of grey costumes in the spring mode will be accentuated by grey shoes, like this high-cut pump of grey kid with a saddle-strap effect of grey lizard and a silver buckle; from Saks-Fifth Avenue



(Left) Marbleized leather is a new note that is very smart when used carefully and in small quantities, as in this pump of patent leather with the marbleized leather used for the heel and narrow strap; from Sommers

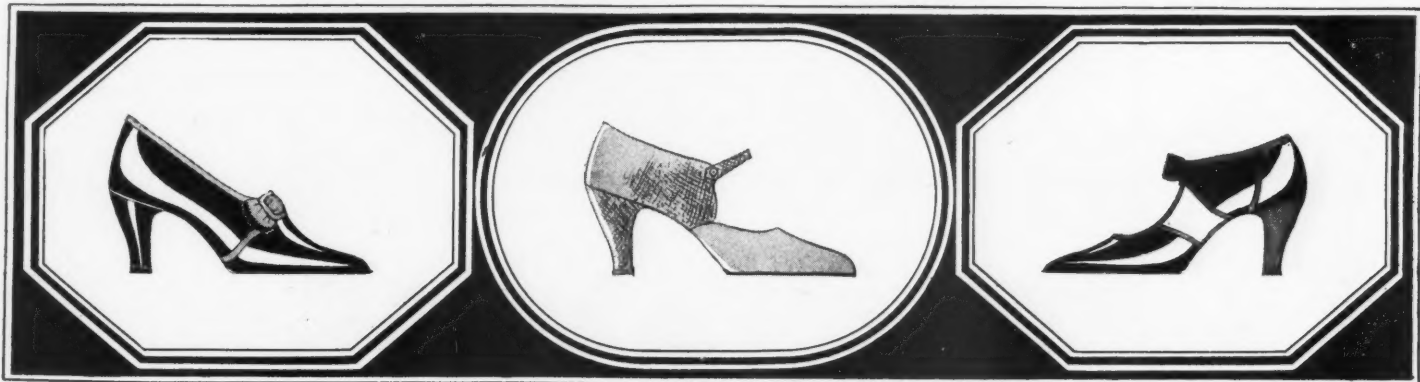
(Right) The scallop line that trims so many spring frocks is a novel decoration for a high-cut patent leather pump trimmed with a buckle of black and gold enamel just above the row of scallops; from Saks-Fifth Avenue

(Left) The perfectly plain pump is still one of the firm foundations of the mode and is often seen in blond satin, which blends with the many shades of the beige and brown frocks that are so fashionable now; from Pedemode

(Below) A trimming of grey kid on a black patent leather pump is a smart complement to a grey costume. The small buckle is of enamel; from I. Miller

(Below) The newest of the reptile leathers—snakeskin—makes the back, heel, and single strap of a beige kid shoe. It is also shown in grey; from I. Miller

(Below) This formal patent leather slipper has a heel and pipings of pigoat and a buckle of the two leathers covering an elastic gusset; from Saks-Fifth Avenue





Steichen

The beach sandal is the newest and smartest shoe for both men and women for resort wear. The version at the top of the photograph combines green lizard and white kid; from Delman. At the left are white kid sandals with tongues and trimmings suggesting open-work, of bright green kid; from Delman. The man's sandals are of woven thongs of tan calf, with crêpe rubber soles; from Saks-Fifth Avenue. At the right is a checkerboard weave in blue and white kid with an elastic concealed in the strap; from Bob

The Beach Sandal Steps Into Prominence



An evening version of the beach sandal is this adaptation of the original Bendelari sandal. It is of gold and silver soutache braid woven into a shimmering slipper that will dance with the smartest feet, this summer; from Delman



(Right) The cubist note that has recently invaded the realm of costume is now appearing in evening slippers like these of silver kid with bright blue kid and black patent leather trimmings. The straight square heels and the harlequin design introduced by Perugia are important footnotes of the mode; from Bob. Men's dancing shoes from Saks-Fifth Avenue



Stelchen

Cotton crochet thread makes a very flexible and novel type of sandal for beach wear, illustrated at the left, above, by shoes in white trimmed in black, and, at the right, by shoes of tan crochet with soles and trimming of tan calf-skin; from Cousins



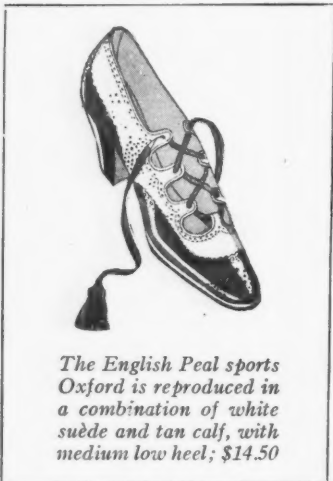
A smart tailored frock of flat crêpe has fulness kept to the front in pleats, a tie pulled through the slots in front, and contrasting fabric for the collar and pipings; black, navy-blue, or tan in women's sizes; price, \$45.50



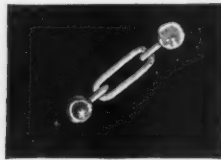
This debonair ensemble features two novelties in the mode, the bolero jacket and the sleeveless suspender dress. The suit is of navy-blue twill, with the coat collar faced with black velvet, reminiscent of the coachman coats of distant carriage days; the cotton broadcloth blouse is included; special orders only; non-returnable; \$60



The turtle-neck is the new note of this two-piece jersey sports frock. The skirt has pleats in the front; the blouse buttons halfway down the back; in white, Nile green, Copenhagen, gold, pink, or natural; blouse, \$16.50; skirt, \$15

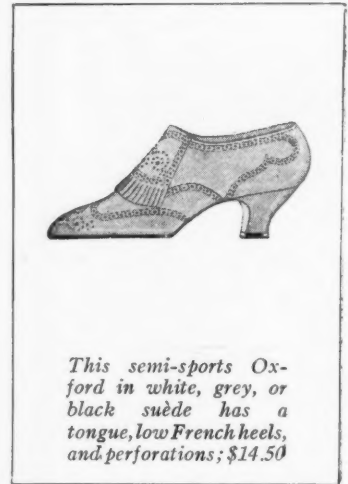


The English Peal sports Oxford is reproduced in a combination of white suède and tan calf, with medium low heel; \$14.50



A smart pin has white metal links, a grey baroque pearl at one end, a white one at the other; 2½ in. long; \$4.25

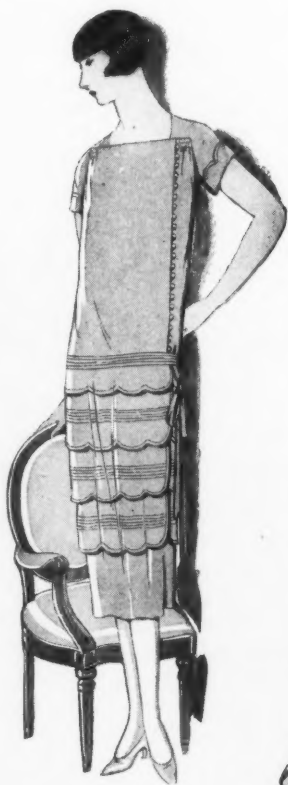
Readers who are unable to find these models in local shops may purchase through Vogue Shopping Service, 19 West 44th Street, New York City. For further instructions, see page 92



This semi-sports Oxford in white, grey, or black suède has a tongue, low French heels, and perforations; \$14.50

SEEN IN THE SHOPS

Readers who are unable to find these models in local shops may purchase through Vogue Shopping Service, 19 West 44th Street, New York City, by sending money order or cheque. A fee to cover the expense of this service is included in the prices quoted. See page 92 for ordering



The spring mode has emphasized scallops as one of the new trimming notes, and this charming little afternoon frock of flat crêpe uses them to chic advantage, bordering the tiers and the cuffs. The colours are grey, navy, or black; misses' sizes; \$50.50



The newest ensemble insists upon a cape to match, as in this simple crêpe frock, with scalloped tiers bound with self material, and the brief little cape attached tying with a scarf and repeating the scallop motif; in red, grey, peach, or black; \$90.00



(Right) A new note in spring ensembles is a cloth coat with a crêpe frock. Here, the coat is of natural kasha or navy-blue rep, and the frock (opposite, right) is of georgette crêpe. The coat has flat appliqué bands of self trimming and a narrow border of fur edging the standing collar; ensemble, in black, women's sizes \$95.50



The fur border continues on the chic coats of spring, and the neckline without a fur collar is smart. This coat is made of satin and lined with natural kasha, which shows on the turn-back collar. The fur border is of two-tone dyed fox or llama; women's sizes \$95.50



(Left) This black georgette crêpe frock accompanies the coat of rep or kasha (left). Its lines are simple, with only an inserted band of pleating at the waist and a pleated apron tunic to soften its severity; ensemble, \$95.50. A frock of this type in crêpe roma is also smart in combination with a cloth coat

NEW YORK SHOPS EMPHASIZE THE ENSEMBLE FOR SPRING

VOGUE DESIGNS *for* PRACTICAL DRESSMAKING



IF BEAUTY is in the eye of the beholder, so is smartness. The degree of smartness recognized in a Vogue fashion drawing depends on the closeness of the attention and the previous experience out of which that attention grows. And if you don't learn how to read Vogue drawings, you miss more than half their value.

Looking at the sketch at the left, you say at once, "Ah, the jabot—that is good." Any one can see as far as that. Then the drawing begins to tell you that short sleeves are to be worn in the afternoon, that skirts are really very brief indeed, that the plain back continues even though the front of the frock is given a certain decoration. These are easily recognized general facts.

But there are other points of equal importance to yourself that require closer attention before you see them. The drawing indicates the precise degree of tightness at the hip and the thickness or squareness above that point approved at the moment. The height of the neck-line in back as compared to the line in front, the look of the sleeve, the accessories (in this case, only the shoes), all these things speak from the sketch. Sometimes, a whole costume—hat, gloves, jewellery, shoes, stockings, bag—may be built up from the examination of a single drawing. Sometimes, a tendency that means much and will mean more to the mode at large may be deduced—such as the undoubted fact that a certain femininity of feeling, a certain softness and grace, are beginning to be felt.

You can permit yourself to scrutinize as closely as this, and depend as absolutely, because Vogue artists have themselves been taught to observe with meticulous accuracy. And Vogue drawings have to pass a board of censors who are as merciless as they are just. A badly adjusted hat, too much fullness in the back of a bodice, a skirt that rises too high, any one of these things or a dozen others would be reason enough for rejecting a drawing.

Frock No. 8098

The jabot—that smart note of spring frocks—goes in two sections down the full length of this one-piece frock of faille siam. The back is entirely straight, the sides are slashed for fulness, and there is a slash in the centre back for a neck opening; sizes, 34 to 42

Patterns may be obtained from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut. Patterns are priced at 40 cents for each blouse, short coat, skirt, or lingerie pattern; 40 cents for children's patterns up to and including 12 years; 65 cents for each one-piece frock, long coat, or negligée; \$1 for each evening frock

SOFT SILKS AND LOVELY
LINES FOR SPRING



Frock No. 7993

Chenella, a new crêpe-back satin, with the softness necessary for the mature figure, makes this dinner-dress, with its bit of subtle draping, its surplice line, and its gathered apron tunic. The short kimono sleeve and the straight back are points that make for simplicity of construction. Sizes, 34 to 46



Frock No. 7986

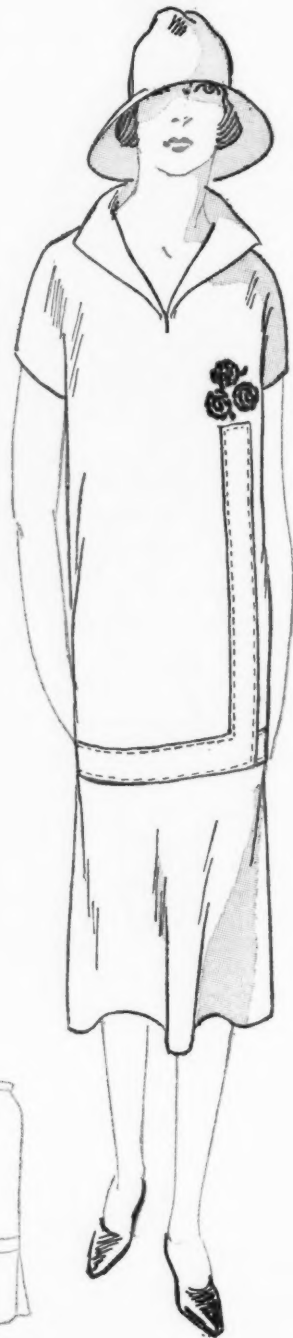
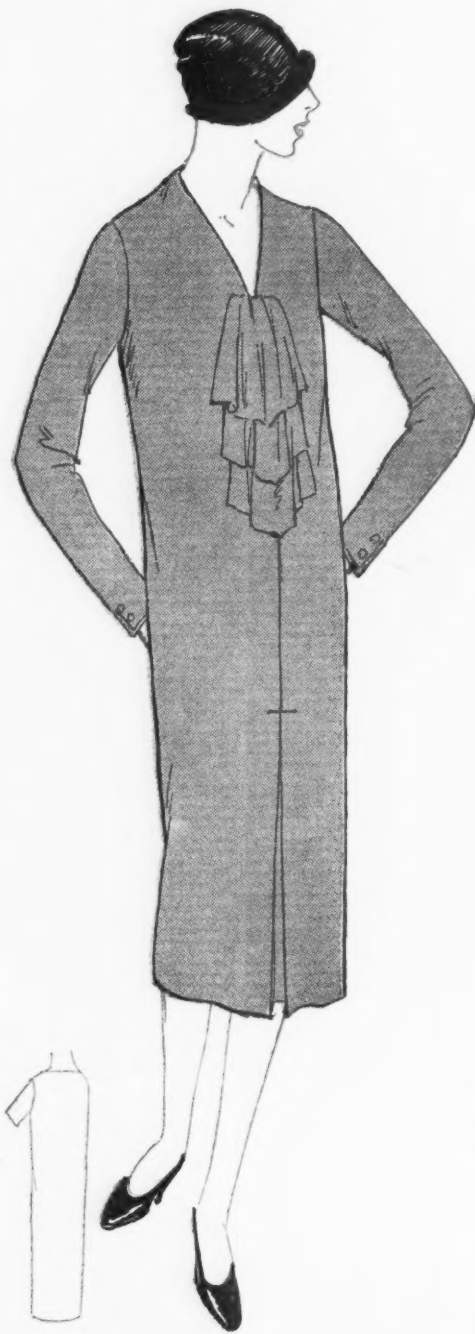
Youthful and graceful is this frock of soft molly o' satin. The separate skirt has a godet effect at the side, and the scarf collar falls in a curve at the back, to be caught at the left shoulder. Sizes, 34 to 42



Frock No. 7998

Here, again, is a flattering dinner-frock for the not-so-slender. The long V, the fulness at the shoulder, the cleverly flat apron tunics, bound to contrast, the vest and underarm sections set on an underbody—all these are very good, for they minimize the inches and increase the smartness. Sizes, 34 to 46

THE KASHA MODE
IS
SMARTLY SIMPLE



Frock No. 8024

Lashera, kasha-like, makes a straight frock with an inverted pleat in front, a triple jabot, and long or short sleeves. The novice can attempt it, but only the well-proportioned can wear it. Sizes, 34 to 44

Frock No. 8025

It looks two-piece, but it's all in one, of velvety jewel-tone, with a circular skirt section, an applied trimming band, and Motif No. 603 in darning-stitch for brilliance. A dress for coolness. Sizes, 34 to 42

Frock No. 8023

(Left) The two-piece kasha mode is given a buttoned front closing, long or short sleeves, and a separate skirt straight in back and circular in front—details of smartness. Sizes, 34 to 42

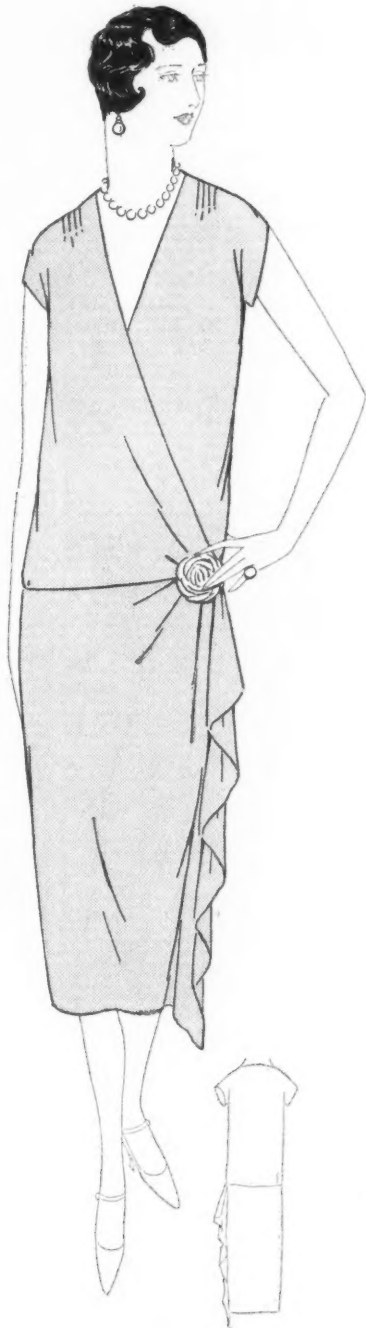
Patterns may be obtained from any shop selling Vogue-Royal patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut. Patterns are priced at 40 cents for each waist, short coat, skirt, smock, or lingerie pattern; 40 cents for children's patterns up to and including 12 years; 65 cents for each one-piece frock, long coat, or negligée; \$1 for each evening frock

THE AFTERNOON
MODE
IS A SILKEN ONE



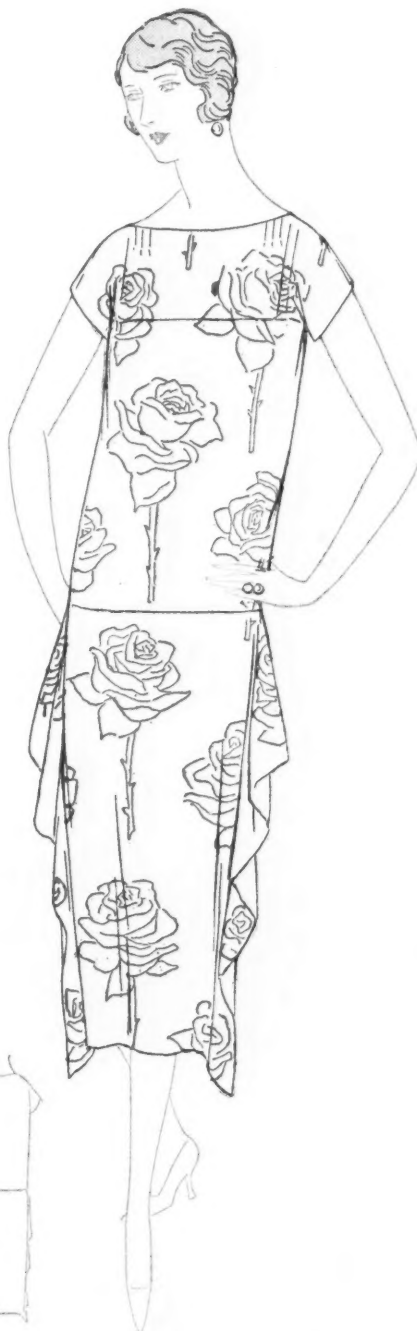
Frock No. 8028

Bagdad print is lovely, smart, and very wide. One width makes this cool, gay little dress with no right underarm seam, a slash at the left hip, short, set-in sleeves, and a shirred godet effect. Sizes, 34 to 44



Frock No. 8027

For the mature figure, crêpe tremaine makes a graceful dress with the becoming surplice line, short kimono sleeves, so cool and easy, and a one-piece wrapped skirt in one with a cascade. Sizes, 34 to 44



Frock No. 8026

(Right) Cool as a breeze is this wisp of printed chiffon. The kimono blouse is in one piece, the skirt in two, for the cascades are part of the front and the back. Sizes, 34 to 42

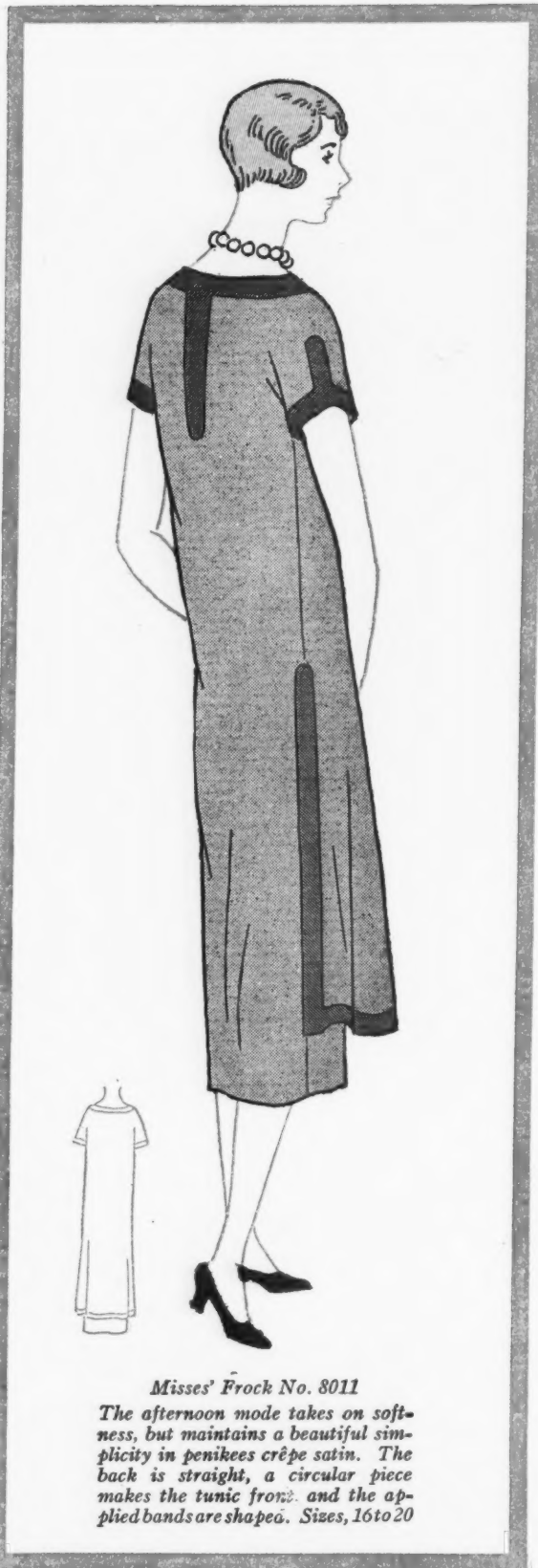
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FROCKS FOR THE SMART
YOUNGER GIRL



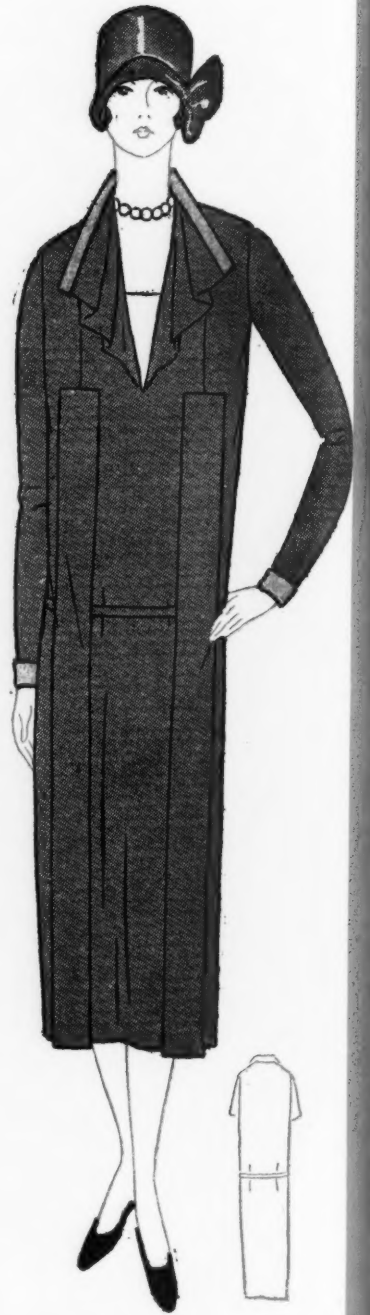
Misses' Frock No. 8012

Tashian plaid joins the youthfulness of plaid to the smartness of kasha. One width makes the centre section of this model, between yoke and bottom band. Contrasting fabric gives the trimming note. The belt with its jaunty pockets completes the sports feeling. Sizes, 16 to 20



Misses' Frock No. 8011

The afternoon mode takes on softness, but maintains a beautiful simplicity in penikes crêpe satin. The back is straight, a circular piece makes the tunic front, and the applied bands are shaped. Sizes, 16 to 20



Misses' Frock No. 8008

For the girl who loves silk even when tailored, femme de soie, that new and extremely smart taffeta faille, is at its best in the crisp, straight lines of a one-piece street dress with box-pleated front, straight back, and contrasting jabot collar and cuffs. Sizes, 16 to 20



Frock No. 8102

A girde belt joins the blouse and skirt sections of this one-piece crêpe circé frock, with a tie belt behind and two tucked panels falling free from the girde in front. The girde is embroidered in motif No. 613, easily executed in running stitch; sizes, 34 to 42

**THE BACKS OF THESE FROCKS
ARE CLASSICALLY PLAIN, WITH
ALL THE TRIMMING TO THE FORE**

Frock No. 8099

A crêpe satin frock has its tunic front cut from one width of 40-inch material, and two left fronts are provided in the design. There is slight fulness on the shoulders, the straight back is with or without a belt, and the sleeves are set in the lining; sizes, 34 to 46

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Misses' Frock No. 8092
The simplicity of a Lenglen type of tennis frock makes it easy to cut out, to launder, and to wear. A circular front skirt section joins the blouse at a pointed line; long sleeves may be attached to the drop-shoulder armholes, if desired; sizes, 16 to 20

**THESE NEW SPORTS FROCKS
HAVE THE FULNESS THAT AL-
LWS FOR FREEDOM OF MOTION**

Misses' Frock No. 8094
Viyella flannel is a good material for this straight-line one-piece frock with inverted pleats at each side to allow freedom of motion. There are darts at the shoulders in front and fulness at the neck in back; sizes, 14 to 20

Misses' Frock No. 8093
This slender frock of natural kasha combines the smart overblouse effect in front with a chic straight back. An inverted pleat at the centre front and one on each side give comfortable fulness. The front of the blouse and skirt are joined; sizes, 16 to 20

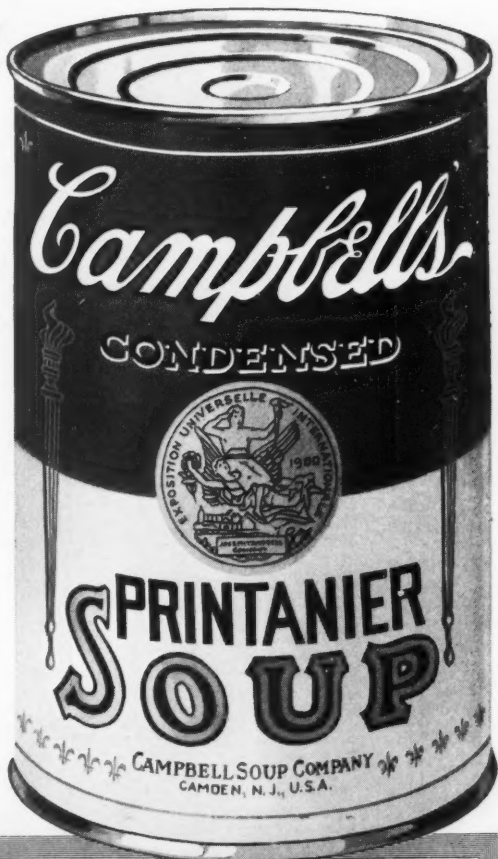
Patterns may be obtained from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut. Patterns are priced at 40 cents for each blouse, short coat, skirt, or lingerie pattern; 40 cents for children's patterns up to and including 12 years; 65 cents for each one-piece frock, long coat, or negligée; \$1 for each evening frock



—the soup with the bouquet of Spring!

A soup exquisitely dainty. A soup that greets the eye with the clarity and freshness and delicate tints of a rare Spring day. A soup that looks its prettiest and most allures the taste at the banquet or the formal luncheon—inviting to warmth of spirit and geniality.

Campbell's is Printanier as only the trained French chef can make it—as charming a delicacy as was ever set on table. In the amber-clear consomme of beef are young carrots and white turnips cut in small fancy shapes, celery, Savoy cabbage, whole small peas, fresh parsley, a touch of leek, the nicest of seasoning. Such bouquet! Such refreshing flavor!



12 cents a can



We dance and sing of frolic Spring
With hearts and steps the lightest,
For Campbell's cheer throughout the year
Keeps appetites the brightest!

Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL

MODELS FROM BEST

(Right) Even the sleepest child can slip easily into these comfortable pyjamas, made with the one-button on an elastic belt, in viyella flannel, crossbar dimity, or plain gingham with silk feather-stitching around the neck and sleeves and down the front



(Left) A combination for the much younger generation is made of white batiste and has its drawer-waist feather-stitched at neck and armholes. The drawers have the new one-button elastic belt that even very small fingers can fasten easily

THE YOUNGER GENERATION

CHRISTOPHER MORLEY is responsible for the new kind of clothes for children, sketched on this page, because his hero of *Where the Blue Begins*, says that it takes more than fifty thousand buttonings and unbuttonings to bring up a child. The inevitable reform, after such an appalling discovery, appears in these bloomers, "undies," and pyjamas, with one button and a wide elastic, low placed, which allows the garment to be pushed up and down easily.



The suspender-like overdress of red-and-white gingham covers a bloomer slip to match, with white batiste collar and cuffs. The small boy's romper is of blue kiddy cloth and white linen trimming, and it, too, has the new elastic fastening



An abbreviated frock of lemon-yellow Rodier crêpe with trim little white batiste collar and cuffs completely conceals the panties of the same material that fasten with the convenient new one-button belt on a wide, low-placed elastic



A very small boy can dress himself in the white broadcloth suit with trousers with a one-button fastening. The little girl wears a frock of white linen striped in bright green, with lace-trimmed collar and cuffs, and linen panties



THE difference between the natural iridescence of the true Técla Pearl and the artificial glitter of the imitation is precisely the same as the difference between a fresh and beautiful complexion and—"make-up." Only Téclas possess the genuine deep-sea iridescence of the Oriental gem.

Técla Pearl Necklaces
with Genuine Diamond Clasps
\$100



Técla
398 Fifth Avenue New York
10 Rue de la Paix Paris
7 Old Bond Street London

THE KLYTIA TREATMENT CHART

TYPES OF SKIN	MORNING PROCEDURE			AFTER THESE STEPS, ADD ROUGE AND POWDER, AS DESIRED									
	Morning Cleanser	Morning Lotion	Foundation Cream	Night Cream	Anti-wrinkle Skin Food	Pimples, Acne and Eczema	Scuffs, Chaps	Draculas	Black Heads	Enlarged Pores	Chapped Lips	Hand Skin Food	Double Chin
Normal Skin	*16 and 49	1 or **4	117	12 or 43	x16 or 121 or 320	51 and 84		51 and 121	51 and 240	240	127	135	73 and 68
Dry Skin	16 and 74 or 101	86	118	25 or 45	x16 or 121 or 320	51 and 84	190	51 and 121	51 and 240	240	127	135	73 and 68
Oily Skin	16 and 49	***116	***24 or 116	x13 or 173	x16 or 121 or 320	51 and 84		51 and 121	51 and 240	240	127	135	73 and 68

Copyright G. T. G., Inc.

Complete chart sent free, on request.

**Beauty Comes!
Blemish Goes!**

Follow the KLYTIA Chart to Skin Perfection!

FOR KLYTIA preparations come from the world-famous Institut de Beaute, 26 Place Vendome, Paris—and they are the result of more than half a century of study of the skin!

In the partial chart, you will see how KLYTIA preparations are personally prescribed! How they have been individualized! For it is easy to understand that what is helpful for one woman's skin may be hopeless for another's.

If your skin is normal, the chart tells you what is best for it. If it is oily, the chart prescribes the proper treatment. Or if it is dry, the chart effectively prescribes what it needs to make it normal.

It will show you the way to efface blemishes, to remove blackheads, to free your skin of freckles and unsightly "skin spots"—it will tell you how to find certain relief from double chins and wrinkles.

In short, it is a famous Institut's chart to beauty! Following it is akin to consulting your personal skin specialist.

All France—all Europe—knows the KLYTIA preparations, and assuredly, all America will want to. If you would be really beautiful—write for the KLYTIA booklet and complete beauty chart—treasured by dainty Parisiennes. You will find it a revelation—a joy to have. And we will be happy to send it entirely without cost. Address Guy T. Gibson, Inc., Importers, 9 East 46th Street, New York.

MAIL ORDERS:

If not easily obtained KLYTIA may be ordered by mail.



No. 25—Huile aux Fleurs d'orient
Unequaled as cleanser for dry, sensitive skins. Used in place of water or cream. Highly invigorating and refreshing. \$3 and \$5.50.

No. 12—Eau des Duchesses
Soothing liquid cleanser for normal skins. Has refreshing tonic properties... is economical, clean and easy to use. A rare delight. \$2.50 and \$4.25.



No. 173-Tonic Champagne
Marvelous cleanser for oily skins. An astringent tonic—closes and helps large pores. In its drying, acts like Champagne itself. \$3 and \$5.50.

KLYTIA personalized preparations of the Institut de Beaute, 26 Place Vendome, Paris, are made and packed in France

GUY T. GIBSON, INC., 9 E. 46th St., N. Y.

Also importers of Ciro Perfumes

No. 240—Lotion
A curative lotion. Corrects abnormal blemishes, roughness—removes blackheads and closes large pores. Extremely efficient. \$3.75 and \$7.

No. 6—Creme Antirides
A skin food de luxe. Astringent. Preserves youth's beauty—prevents wrinkles. Has health giving virtues of tonic plants. \$2.50 and \$4.25.

No. 117—Creme Lenitive
A superlative lettuce cream—ideal as base for finest powders. Has skin food properties and leaves face with smooth, un-caked appearance. In silver tubes—\$1 and \$1.75.

KLYTIA Face Powders and Cosmetics are true French Preparations of unmatched quality. Inquire about them.



KLYTIA



Harvey White

A French novelty is Blanchette, a pastel porcelain figurine sitting on a glass cushion containing an alluring extract; \$13. The imported lipstick has a blue, red, green, or black enamelled case; \$1.75

ON HER DRESSING-TABLE

IT IS very pleasant to report the good news that a certain series of preparations, noted for their superlative quality, is again on the market. For some months, these preparations have not been generally available, and they were greatly missed. So much so, in fact, that the faithful clients of the specialist who made them simply would not let her retire. In response to insistent demands, therefore, she is again accepting orders for these truly wonderful beautifiers.

A NEW FACE CREAM

To the list of already established favourites, a new cream is now offered. This is a combination cream that is excellent either for day or for night use; it is cleansing, nourishing, and bleaching, and is a mild astringent and a foundation for powder, as well. At night, the cream should be applied with the finger-tips, then removed with a pad of absorbent cotton that has been squeezed in warm water. When the skin has been thus cleansed, a little more of the cream should be worked in and left overnight. In the morning, the face may be bathed with cold water

or, better still, the pore lotion described in the next paragraph. Then, again, a little of the combination cream is applied, the surplus is wiped off, and the skin is ready for powder. This cream is a great convenience to the busy woman who does not wish to fuss with a variety of preparations. It is also a space-saver for the traveller. But, in being a convenience, it is not a compromise. It is excellent in each of its functions. The price of this cream is \$2.75 for three ounces and \$5.25 for eight ounces.

The pore lotion mentioned above is a very satisfactory preparation that is particularly well liked. It is cooling and refreshing, cleansing the pores antiseptically and then gently closing them against all impurities. The woman who uses this lotion, which is based on a very old French formula, will not know blackheads and will seriously discourage wrinkles; it costs \$3 for a four-ounce bottle.

PREPARATIONS THAT BEAUTIFY

A very fine type of cleansing cream, really a light oil, is made by this same (Continued on page 92)



Harvey White

An unusually delightful series, all in the same smart lasting fragrance and in attractive containers, consists of talcum powder, costing \$2; extract, costing \$6 and \$11; toilet-water, costing \$9; and sachet, costing \$3



Your children's appreciation of music

They have books to read, pictures to see — *what music do they hear?*

GREAT pictures, great books, great music—these three can guide your children to a lifelong love for the best in art.

Just as the invention of printing has brought your children faithful reproductions of famous pictures and volumes of immortal literature, so now does another great invention bring them the musical treasures of the world.

That invention is the Ampico—a miraculous device that makes the piano in your living-room sing under the touch of the world's greatest musicians.

Day after day, your children may hear Levitzki, Ornstein, Rachmaninoff. Great symphonies will become to them wonders as familiar as sunsets and spring. They will know Strauss; Wagner will become their friend.

You and your children—together

In the hour after dinner, on winter evenings and in summer twilights, you and your children can listen to beautiful music—together.

Like as not, you will discover that music begins to take on a new meaning

for you. Led by the children's simple, unaffected response to the music's mood, you may come to be moved more deeply than you thought possible.

Only with these fine pianos

The Ampico may be had only in the following pianos, instruments that have been known for generations for pre-eminent quality: the Mason & Hamlin, the Knabe, the Chickering, the Marshall & Wendell, the Fischer, the Haines Bros., the Franklin, and in Canada the Willis also. Note that the Mason & Hamlin, the Knabe, and the Chickering—three of the four great pianos in general use on the American concert stage—have now adopted the Ampico.

Exchange your present piano for an Ampico

The Ampico is within your reach. The silent or player piano which you now own will entitle you to an allowance on the purchase price. This fact and convenient terms of payment make owning an Ampico an ambition that you may gratify without postponement. Foot-power models, \$795. Electric power

models, \$985 to \$5000. With freight added. Uprights and grands.

You can have no adequate idea of this latest miracle—until you have heard the Ampico. Hear it today! Hear it at any store where any of the pianos mentioned are sold. If you are not near such a store, write us to send you a booklet descriptive of the Ampico and its music.

Music from the Ampico Library

	<i>Played by</i>
Nocturne— <i>Chopin</i>	BRAILOWSKY
Hungarian Rhapsody No. 8— <i>Liszt</i>	LEGINSKA
Staccato Etude— <i>Rubinstein</i>	LEVITZKI
On the Wings of Song— <i>Mendelsobn-Liszt</i>	LHÉVINNE
Spinning Song— <i>Mendelsobn</i>	RACHMANINOFF
Papillons— <i>Rosenthal</i>	ROSENTHAL
Fantasia Impromptu— <i>Chopin</i>	SCHNITZER
Largo— <i>Handel</i>	SUSKIND
Minute Waltz— <i>Chopin</i>	BLOOMFIELD- ZEISLER

Popular recordings just out

Peter Pan— <i>King-Henderson</i>	VINCENT LOPEZ
My Best Girl— <i>Donaldson</i>	J. MILTON DELCAMP

THE AMPICO CORPORATION
437 Fifth Avenue, New York City

The AMPICO
The ALL of the PIANO



Jay-Thorpe

INC
57th Street, West
New York



From Miler Soeurs, a distinguished afternoon frock of beige georgette trimmed with points of grosgrain, unites an elusive quality of softness with the smart simplicity of line which fashion demands. The jabot and apron skirt are two of the season's newer notes. Jay-Thorpe has also copied this model in Eveque (the new purple), Royale, grey, navy and black. Price

95.00

JAY-THORPE offers to the woman of taste the opportunity of choosing her gowns as advantageously as a personal trip to Paris might allow; for the best features from all the French collections have been brought together and faithfully reproduced for her selection.

ON HER DRESSING-TABLE

(Continued from page 90)

specialist. The price is \$2.25 for a three-ounce jar, or \$5.25 the half pound. Then, there is a skin food, a deep tissue builder, that is excellent for filling out hollows and rounding out a thin face. This should be used at night and well patted into the skin. It will restore scrawny necks and bony hands to youthful plumpness, and it is especially good to build up sunken, wrinkled tissues around tired eyes; the price is \$2.25 for two ounces and \$6.25 for eight ounces.

TO MAKE CONTOURS FIRM

For the double chin, a skin-tightening preparation is recommended. This reduces and makes the contour firm, at the same time acting as an astringent. It should be applied at bedtime, after the skin has been thoroughly cleansed. The preparation is of a jelly-like consistency and forms a glaze that lifts the muscles into proper position and tightens the skin. This costs \$3.25 for two ounces, and \$10.50 the half pound.

There is, lastly, the face powder, and even this has a unique and different quality. It is very fine and pure, and

it has the staying power that a good powder should have. It has an oil base, so that it can not possibly be drying to the skin. So many women who had formerly used it have asked for this powder that the specialist has been obliged to make it again. It may be had in rachel, flesh, or peach, at \$3.25 a box.

A DEODORANT POWDER

A new preparation that readily finds its place in the bathroom is a deodorant powder. This does not check perspiration, but it gives the body a delightful fragrance. It has a variety of uses. For example, a few spoonfuls of the powder dissolved in a hot bath acts like a tonic and soothes any skin irritation. It is also efficacious as a dusting powder for tired feet. The price is \$1.25 a tin.

Note—Vogue Shopping Service, 19 West 44th Street, New York City, will be glad to make purchases upon receipt of a cheque for the amount involved, or it will furnish, upon request, the addresses of the places mentioned. A small fee is included in the prices quoted.

VOGUE SHOPPING SERVICE RULES

THIS service is maintained for the convenience of our readers. Any article illustrated with price and not available in a local shop may be purchased through Vogue. Orders are not accepted for articles that are not priced, but the name and the address of the shop will be furnished for both priced and unpriced merchandise when the request is accompanied by a stamped and addressed envelope. Articles not illustrated may be ordered and are personally chosen by our staff of trained shoppers.

Please observe the following rules in sending an order:

WRITE PLAINLY. It is advisable to print your name and address. When ordering articles to be sent to another person, give your own address and that of the consignee. If the article is too heavy for parcel-post, remit sufficient for expressage, as it will otherwise be sent collect.

REMITTANCES. As a purchasing agent, Vogue Shopping Service can not send articles C. O. D., carry charge accounts, or charge purchases to individual accounts at the shops. Send money order, certified cheque, or cheque on a New York bank to cover the price of articles ordered. If the price is not known, be sure to send sufficient, as any balance will be refunded. Remittances should be made payable to Vogue Shopping Service.

DELIVERIES. The price quoted in the magazine includes a very small service charge for postage and incidentals. Articles too heavy to go by parcel-post are sent express collect. Some shops charge extra for crating goods such as glass, furniture, or millinery, and, in such case, the customer will be notified of the charge after the order is filled.

BE EXPLICIT IN ORDERING. State all necessary measurements. Be specific as to colours, giving a second choice whenever possible; for hats, give

head-size; for shoes, send an outline of stocking foot standing.

WHEN ORDERING AN ARTICLE ILLUSTRATED IN THE MAGAZINE. Give the date of the issue and the page upon which the article is mentioned or pictured. When ordering books, give both title and author's name whenever possible.

DISCRETIONARY ORDERS. We will be pleased to shop for articles not illustrated in the magazine; a staff of expert shoppers is maintained for that purpose. Please explain as carefully as possible the type of article desired and the approximate amount you wish to spend, but rely to a reasonable extent upon the shopper's discretion.

ARTICLES NOT RETURNABLE. Millinery, neckwear, veils, toilet goods, articles made to order, and cut lengths of material are not returnable. Other articles, if for valid reasons unsatisfactory, may be returned for credit or exchange. In exceptional cases, when an article is not exchangeable, the customer will be notified before the actual purchase is made.

RETURNED ARTICLES. Articles returned for exchange or refund should be sent to Vogue Shopping Service, 19 West 44th Street, and not to the shop from which they were purchased. We can not be responsible for delays in adjusting accounts unless this rule is strictly followed.

SAMPLES. We can not send samples, but will suggest names of shops upon request accompanied by self-addressed and stamped envelope.

INQUIRIES. Readers making inquiries should always enclose a self-addressed and stamped envelope.

TELEGRAMS. It is sometimes necessary to communicate by telegraph. When it is obviously to the sole interest of the purchaser, the telegrams are sent collect.



For the Bride—a gift of Wamsutta Percale

WHAT gift more charming for the young bride than beautiful Wamsutta Percale Sheets and Pillow Cases. Not only for this occasion but for years to come.

Prof. Millard proved that after 160 launderings (equivalent to 6 years of laundering) Wamsutta Percale was stronger than 23 other well-known brands of sheeting subjected to this thorough test.

Wamsutta Percale, closely woven from finer yarns, has a durability truly remarkable. To further strengthen this wonderful sheeting there is the new Wamsutta tape selvedge. This pre-

vents the sheet from tearing where the strain is greatest.

Go to your best stores and ask to see Wamsutta Percale — plain, hemstitched or scalloped. The Wamsutta Percale green and gold label — your assurance of highest quality — is on every Wamsutta Percale Sheet and Pillow Case.

WAMSUTTA MILLS, New Bedford, Mass.

Founded 1846

RIDLEY WATTS & CO., *Selling Agents*
44 Leonard Street, New York



Wamsutta Percale
after 160 launderings



Ordinary Sheeting
after 160 launderings

WAMSUTTA PERCALE

Sheets and Pillow Cases ~ The Finest of Cottons

Wamsutta Mills also make Wamsutta Nainsook, Lusterebeer, Lingerie, Wamsutta Underwear Cloth, and Wamsutta Oxford

With One Leather and Another...

Thus does Paris make her greatest successes in spring footwear.



For the combination of two leathers—

frequently one of them is lizard—



in a single slipper is the surest way

to smartness.

Every Sommers Shoe is designed to make the foot look smaller



SOMMERS-INC.
27 W. 50TH STREET
New York City



(Right) Here is a smart terry cloth beach coat that is both modest and colourful. In blue, orange, gold, and pastel shades; \$13.25

(Left) For those who prefer the freedom of the pyjama is this terry cloth beach set in the same colours as the coat at the left; \$13.25

WARM-WEATHER ACCESSORIES

For shopping instructions, see page 92



(Left) This is a new and practically indestructible compact powder case, of black and gold brocade. It contains powder (rachel, natural, white), puff, mirror, and small pocket behind the mirror; \$1.25



A novel brassiere (32 to 38) and trouser (28 to 36) set is of radium silk in yellow, pink, or peach; also in blue, peach, or red striped tub silk; \$9.20



The unusual feature of this glove silk combination is its pinafore back that prevents the silk from stretching or wearing out quickly; price, \$6.75

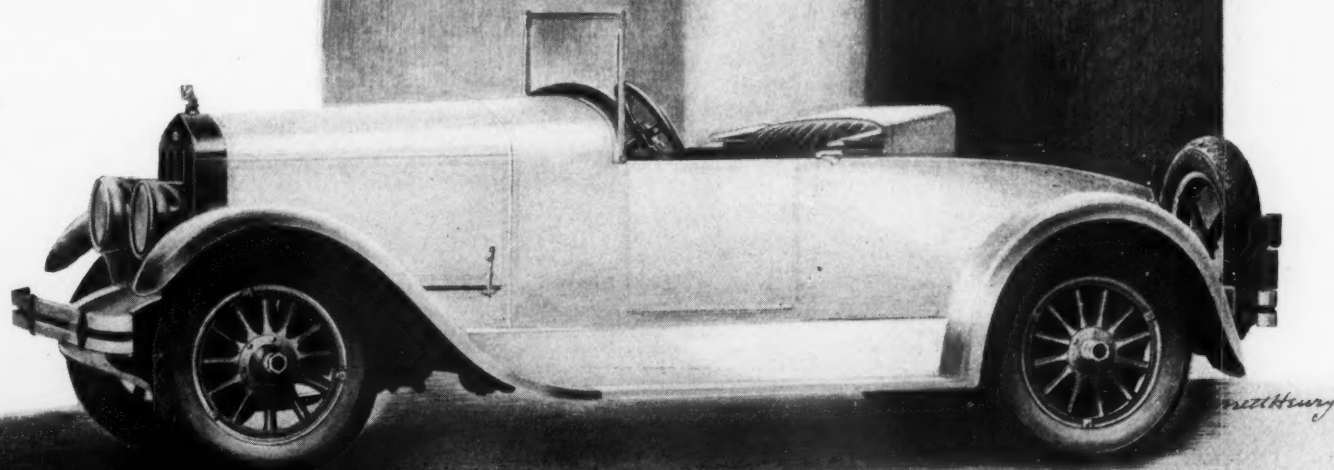
PRESENTING
The NEW SPORT RUNABOUT

by de Causse

Uniting smartness, grace and beauty, de Causse has originated a pleasing new design for this type of car. In appearance and performance it brings a distinct thrill—long, low, racy and high-powered. There is something entirely new in its sweeping rear contour—something wholly fine in its dull Silver Gray finish. Style that is always correct—reliability that never fails—riding comfort that speaks of highly efficient engineering.

Also SEDAN TOURING COUPÉ CABRIOLET
ENCLOSED-DRIVE LIMOUSINE SPORT SEDAN

Catalog on Request



FRANKLIN

Franklin Series 11 is ready for the road, completely equipped with appropriate accessories, spare tire and cover—all included in the catalog price. Only tax and freight are extra.

FRANKLIN AUTOMOBILE COMPANY SYRACUSE NEW YORK



Our evenings are a delight, now, to look forward to

Under the Spell of the Duo-Art

JOSEF HOFMANN says:

"As you know, before I entered into an agreement to play exclusively for the Duo-Art, I made a very thorough investigation and convinced myself that your instrument was superior to all other reproducing pianos. During the past few months I have had a Duo-Art in my home at Seal Harbor and my enthusiasm for this great instrument has increased as my familiarity with it has grown.

"One thing is certain; in the reproduction of my own playing the Duo-Art is so far superior to any other instrument of its kind that there can be no real basis for comparison."



INNER is over and again we gather for one of what we have come to call our "Armchair Recitals". It's wonderful how these draw the family together and make the young folks forget possibly less wholesome entertainment.

And we never seem to tire of them, tho' we've had so many, since the great piano came, months ago. But, of course, we couldn't, with all the beautiful music of the world to draw on and all the great pianists of the world, to play it for us.

We've already a fine collection of recordings by Paderewski, Hofmann, Gabrilowitsch, Bauer and other favored ones, as well as splendid lighter pieces—classics, songs, old and new played by perfectly wonderful pianists.

Our evenings are a delight, now, to look forward to. Our little family gathered about the Duo-Art, as families used to gather about the hearth-stone. Drawn closer together by a common interest and made, I think, each of us a little finer, a little better, by music's magic spell.

The **DUO-ART** *REPRODUCING*
PIANO



Our little family gathered about the Duo-Art, as families used to gather about the hearth-stone

What is the Duo-Art?

A Perfect Piano

It is first of all a splendid piano, in our case, a lovely little Weber Baby Grand. Mother plays it by hand and I play, and we both adore its sweet, rich mellow tone and sympathetic action. Rachel is taking her lessons and practises on it, and her teacher says it is the finest piano she has ever played.

A Pianola

Then it is a Pianola, with perfectly wonderful devices for putting one's own *expression* in the music. Dad and Ray particularly admire this feature of the Duo-Art and spend hours playing it this way. They have both become very expert and it's extraordinary with what taste and feeling they can interpret even the really difficult things.

A Reproducing Piano

But best of all, it is what is known as a *reproducing piano*—a piano which reproduces performances that have been played upon it.

Isn't it wonderful that an instrument could be made so sensitive and yet so powerful, that the playing of a Paderewski or a Hofmann can be faultlessly reproduced? That can play one moment

with soft, lingering pianissimo; the next with thundering staccato chords?

Authorized Rolls

There are special rolls for the reproducing action, made by the artists themselves, while actually playing. If we should question if it was really Hofmann, for example, who was playing, the roll itself answers the question. Each Duo-Art roll has this upon it:

"This roll is my interpretation. It was recorded by me for the Duo-Art, and I hereby authorize its use with that instrument."

(signed) JOSEF HOFMANN

When we were looking into the subject, we investigated several instruments and found the Duo-Art *was the only one with authorized rolls.*

We liked the Duo-Art best in every way, but this alone would have decided us.

Distinguished Pianos

The Duo-Art may be obtained in the following distinguished pianos—The Steinway, Steck, Wheelock, Stroud, Aeolian and famous Weber, Grands and Uprights, electric and foot-impelled. Prices from \$695 upward, freight additional. Allowances on other instruments in exchange. Moderate monthly payments.

A few of the pianists who record exclusively for the Duo-Art

Paderewski	Hutcheson
Hofmann	Myra Hess
Bauer	Stravinsky
De Pachmann	Siloti
Gabrilowitsch	Powell
Bachaus	Schelling
Grainger	Rubinstein
Cortot	Prokofieff
Friedman	Carreras
Ganz	Leginska
Novaes	Palmgren
Friedheim	Borovsky
Cadman	

THE AEOLIAN COMPANY AEOLIAN HALL
NEW YORK

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Whiting-Cook Fine Stationery



Parchment Linen

WHITING and COOK presents a new writing paper--Parchment Linen. An extra heavy sheet of rich quality with antique laid finish and feathery deckle edge.

Quality commands appreciation. Discriminating people appreciate the quality of Parchment Linen.

Whiting and Cook Inc.
HOLYOKE, MASS.

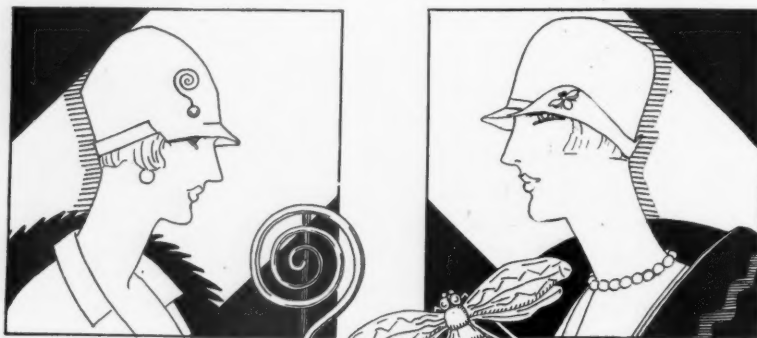
"THE FINEST WRITING PAPER THAT CAN BE MADE"



(Right) The sports coat of oiled cretonne will be worn at smart resorts this summer as a protection against summer showers, as well as for lounging on the beach. This one in a gay flower pattern has two large pockets and a belt; sizes, 14 to 20 years; \$14.45

For instructions for ordering, see page 92

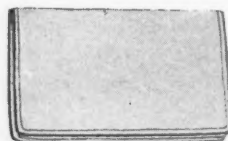
SMART SPRING FANCIES



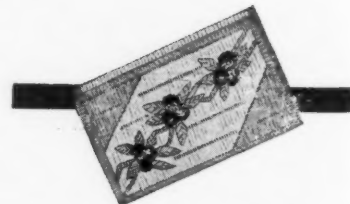
A new hatpin "makes" a hat. This silver question-mark, with a white pearl or crystal drop, is of the newest; 2½ in. long; \$3.20

The bee—Napoleon's emblem—is a chic hat ornament. Here, it is of gold metal, measuring 1½ inches in width; price, \$2.75

(Right) A novelty in neckwear is a collar and cuff set of gilt net with appliques of gilt lace flowers and leaves; 3¾ in. wide; \$3.75



Something new in envelope purses is one of natural kasha, edged in any colour that one may desire. It is 4¼ by 7¼ inches; price, \$7.75



Imported straw purses are the latest thing at resorts, but are difficult to procure. This, of orange and tan with pastel flowers, costs \$7.20

Gera Fabrics



Gera Fabrics in Spring Fashions LASHERA, CHEVERA, PATOU'S SUEDE, BENGELERA

TO their own distinction of design, the four models presented on the following pages have the added distinction of superb fabric. Each one was created from one of the exquisitely fine woolens bearing the proud name of Gera Mills. There is a wide variety of Gera Mills woolens for the new season—all managing most subtly to direct the trend of Fashion as well as to follow it. Their texture, their weave, their very submission to every whim of the deft designer—all these proclaim their distinguished character. The models illustrated are to be seen only at the shops where they were originated—Franklin Simon & Co.—Henri Bendel—Stein & Blaine—Bonwit Teller

& Co. Other costumes, in woolens, from Gera Mills, are on display in the smarter shops the country over.

This is the fifth portfolio of advanced fashions published by Gera Mills with the co-operation of the following twelve members of New York's younger social set, who, in the interest of charity, posed for the sketches by the celebrated fashion artist, Miss E. M. A. Steinmetz: Miss Janet Brower, Miss Constance Delanoy, Miss Adeline Hatch, Mrs. Putnam Morrison, Miss Harriet Camac, Mrs. Alvin Devereux, Mrs. S. Theodore Hodgman, Jr., Miss Catherine Okie, Mrs. Van Henry Cartmell, Miss Helen Gould, Mrs. Frederick Humphreys, Mrs. Fenton Taylor.



GERA MILLS

C. BAHNSEN & CO. AGENTS.

270 MADISON AVENUE, AT 39TH ST. NEW YORK
BOSTON · PHILADELPHIA · CHICAGO · SAN FRANCISCO



A STUDY OF
MISS CONSTANCE
DELANOY

Miss Delanoy is wearing a chic frock by Henri Bendel, especially designed in GERA MILLS' "PATOU'S SUEDE".

"Patou's Suede", the Gera material chosen by Jean Patou, the great Paris designer, to make some of his charming spring creations, is used by Bendel in this smart button-trimmed frock. The soft golden-beige of its colouring is echoed in the badger fur that makes a rich trimming just above the hem. The side-front button closing is very good, this spring, and the novel roll-back collar is very becoming to the youthful wearer.



J. W. A. Sturmetz

A STUDY OF
MISS ADELINE
HATCH

Miss Hatch is wearing a new coat
by Franklin Simon & Co., espe-
cially designed in GERA MILLS'
"LASHERA".

"Peach"—that smart, new pinky
shade, one of the loveliest of all
pastel tints—is the colour of this
slender afternoon coat of Lashera,
a light, pliable kasha-like fabric.
Its warm tone is further carried
out in a deep band of fox fur at
the bottom of the coat. It will be
noticed that this model has the
epaulet shoulders and sleeves in
one that have been so emphasized
as a feature of spring chic.





A STUDY OF
MISS HARRIET
CAMAC

Miss Camac is wearing a cape-coat
by Stein & Blaine, especially de-
signed in GERA MILLS'
"BENGELERA."

"Bengelera" is a light, warm
material—with a finish, to the
touch, like flannel—which is ideal
for a daytime wrap, such as this
one, to be worn over summer frocks,
and is practically unmussable. The
smart cape-coat shown here, made
of fog "Bengelera", is distinctive
in its circular cut that gives an
extremely graceful movement to
the coat. A hat of "Bengelera" in
the same exquisite "fog" shade
to match the coat, completes the
costume.



S. M. A. Bennett

A STUDY OF MRS. S. THEODORE HODGMAN, JR.

Mrs. Hodgman is wearing a simple coat by Bonwit Teller & Co., especially designed in GERA MILLS' "CHEVERA".

The chic, simple daytime coats of spring gain their distinction, this year, in the beauty of their pastel colouring. "Chevera"—a diagonal cheviot weave—the material of this tailored model, may be had in white and all the soft flower-garden shades that will be seen on the street, this season, as well as in the house. This coat is in a pearly mauve, which suggests violets and summer mist, yet it is smart and practical for everyday wear.



Cantilever Stores

Cut this out for reference

- Akron—11 Orpheum Arcade (Main & Market)
- Albany—Hewitt's Silk Shop, 15 N. Pearl St
- Altoona—Bendheim's, 1302 Eleventh Ave.
- Allentown—955 1/2 Hamilton St
- Atlanta—126 Peachtree Arcade
- Atlantic City—2019 Boardwalk (near Shalburne)
- Auburn, N. Y.—Dassbury Co.
- Augusta, Ga.—Saxon-Cullum Shoe Co.
- Baltimore—316 North Charles St
- Bangor—John Connors Shoe Co.
- Bay City—D. Bendall Co.
- Berkley—The Bootery
- Binghamton—Parlor City Shoe Co.
- Birmingham—319 North 20th St
- Boston—109 Newbury St., cor. Clarendon St.
- Bridgeport—1025 Main St (2nd floor)
- Brockton—Model Shoe Store
- Brooklyn—516 Fulton St. (Primrose Bldg.)
- Buffalo—641 Main St. (above Chippewa St.)
- Cedar Rapids—The Killian Co.
- Charleston, W. Va.—John Lee Shoe Co.
- Charlotte—226 North Tryon St
- Chicago—162 N. State St. (opp. Chicago Theatre)
- 1858 Leland (near Broadway)
- 6419 Cottage Grove Ave. (Woodlawn)
- Cincinnati—The McAlpin Co.
- Cleveland—1785 Euclid Ave.
- Colorado Springs—Wulf Shoe Co.
- Columbia, S. C.—Watson Shoe Co.
- Columbus, O.—184 E. Broad St. (1st Bldg.)
- Dallas—Medical Arts Bldg.
- Danville, Ill.—Cavanaugh & Meyer
- Davenport—M. L. Parker Co.
- Dayton—The Rike-Kunier Co.
- Denver—224 Foster Bldg.
- Des Moines—W. L. White Shoe Co.
- Detroit—2018 Park Ave. (at Elizabeth St.)
- Dubuque—J. F. Stampfer Co.
- Duluth—107 West First St. (near 1st Ave. W.)
- Easton—Horace Mayer, 427 Northampton St.
- Elizabeth—258 North Broad St
- Elmira—C. W. O'Shea
- Erie—Wescher Co., 918 State St
- Evanston—North Shore Bootery
- Evanville—310 South 3rd St. (near Main)
- Fall River—D. F. Sullivan
- Fargo—Hall-Allen Shoe Co.
- Fitchburg—W. C. Goodwin, 342 Main St
- Fort Wayne—Mathias App's Sons
- Fort Worth—Washer Bros.
- Fresno—The Bootery
- Grand Rapids—Hershelheimer Co.
- Hartford—26 No. 3rd St. (second floor)
- Hartford—Trumbull & Church Sts.
- Haverhill—Bennett & Co.
- Holyoke—Theos. S. Childs, 275 High St.
- Houston—285 Foster-Bank Commerce Bldg.
- Huntington, W. Va.—McMahon-Diehl
- Indianapolis—L. S. Ayres & Co
- Ithaca—Rothschild Bros.
- Jackson, Mich.—L. H. Field Co.
- Jacksonville, Fla.—24 Hogan St., opp. Seminole Hotel
- Jersey City—Bennett's, 411 Central Ave.
- Johnstown, Pa.—Zang's
- Kalamazoo—The Bell Shoe House
- Kansas City, Mo.—300 Altman Bldg.
- Knoxville—Spence Shoe Co.
- Lancaster, Pa.—Boyd's, 5 E. King St.
- Leafield—F. N. Arbaugh Co.
- Lawrence, Mass.—Geo. Lord & Son
- Lexington, Ky.—Denton, Ross, Todd Co.
- Lincoln—Mayer Bros. Co.
- Little Rock—417 Main St. (Pugh Bldg.)
- Long Beach, Cal.—326 Pine Ave.
- Los Angeles—728 Hill St
- Louisville—Boston Shoe Co.
- Lowell—The Bon Marche
- Macon—Macon Shoe Co.
- Madison, Wis.—Family Shoe Store
- Manchester, N. H.—Wm. Marcotte Co.
- Memphis—28 No. Second St
- Meriden, Conn.—Brown Shoe Co.
- Miami—Dickins Shoe Store
- Milwaukee—Brewer Shoe Co.
- Minneapolis—25 Eighth St. South
- Montgomery—Campbell Shoe Co.
- Montreal—Keefer Bldg. (St. Catherine, W.)
- Morristown, N. J.—G. W. Melick
- Mount Vernon, N. Y.—A. J. Rice & Co.
- Nashville—J. A. Meador & Sons
- Newark—897 Broad St., (2nd floor)
- New Bedford—Olympia Shoe Shop
- New Castle, Pa.—229 E. Washington St
- New Haven—153 Court St. (2nd floor)
- New Orleans—189 Baronne St. (Room 200)
- Newport, R. I.—Sullivan's, 226 Thames St.
- New York—2950 Third Ave. (132nd St.)
- 14 W. 46th St. (opp. Public Library)
- 13 John St. (Bet. B'way & Nassau)
- Norfolk—Arnold & Browley
- Northampton—E. Alberts
- Oakland—516 15th St. (opp. City Hall)
- Omaha—1786 Howard St
- Pasadena—378 E. Colorado St
- Pasenic—4 Lexington Ave. (at Erie Depot)
- Patterson—18 Park Ave. (at Erie Depot)
- Pawtucket—Evans & Young
- Peoria—185 So. Jefferson St. (Lohmann Bldg.)
- Philadelphia—1922 Chestnut St
- Pittsburgh—The Rosenbaum Co.
- Pittsfield—Fahy's, 234 North St
- Pinefield—M. C. Van Arsdale
- Portland, Me.—Palmer Shoe Co.
- Portland, Ore.—353 Alder St.
- Poughkeepsie—Louis Schomberger
- Providence—The Boston Store
- Reading—Sig. S. Schwertner
- Rennselaer—J. Bachrach Shoe Co.
- Rochester, N. Y.—257 Main St. E. (3rd floor)
- Rockford—D. J. Stewart & Co.
- Richmond, Va.—Seymour Cycle
- St. Joseph, Mo.—10 N. 7th (Arcade Bldg.)
- St. Louis—516 Arcade Bldg. (opp. P. O.)
- St. Paul—43 E. 5th St. (Frederic Hotel)
- Sacramento—119 Decker Bldg., E. near 7th
- Saginaw—Goetschel-Kuiper Co.
- Salt Lake City—Walker Bros. Co.
- San Diego—The Marston Co.
- San Francisco—127 Stockton St
- San Jose—Hoff & Kayser
- Santa Barbara—Smith's Bootery
- Savannah—Globe Shoe Co.
- Schenectady—445 State St
- Siox City—Lewis & Reilly
- Seattle—Baxter & Baxter
- Shreveport—Phelps Shoe Co.
- Siox City—The Pelletter Co.
- South Bend—Ellsworth Store
- Spokane—The Crescent
- Springfield, Ill.—A. W. Klaboff
- Springfield, Mass.—Forbes & Wallace
- Springfield, O.—Edw. Wren Co.
- Stockton—Dunne's Shoe Store, 138 E. Main
- Syracuse—121 West Jefferson St.
- Tacoma—255 So. 11th St. (Fidelity Trust Bldg.)
- Toledo—LaSalle & Koch Co.
- Topeka—The Pelletter Store
- Toronto—7 Queen St. East (at Yonge)
- Trenton—H. M. Voorhees & Bro.
- Troy—25 Third St. (2nd floor)
- Tulsa—Lyon's Shoe Store
- Utica—28 & 29 Blandina St., cor. Union
- Vancouver—Hudson's Bay Co.
- Washington—1319 F Street (2nd floor)
- Waterbury—Howland-Hughes Co.
- Watertown, N. Y.—Borow & Monroe
- Wheeling—Geo. R. Taylor Co.
- White Plains—Gedney Boot Shop
- Wilkes Barre—M. F. Murray
- Williamsport—John B. Irvin
- Wilmington, Del.—Kennard-Pyle Co.
- Winnipeg—Hudson's Bay Co.
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- Yonkers—22 Main St
- York—The Bon Ton
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Have they still the spring of youth?



A flexible shoe for your flexible foot

Like the foot, the Cantilever Shoe is flexible from toe to heel.

Your foot can exercise and strengthen in the Cantilever, as Nature intends it should.

The arch of the shoe fits the undercurve of any foot snugly with all the nicety of a 'custom fit' and gives restful support without restricting the foot muscles.

The natural lines, the snug heel, the gracefully rounded toe, and the ankle-hugging sides are other refinements that make the Cantilever fit so well.

Moderate height heels are scientifically placed to distribute the body weight evenly over the foot.

Feet that are free in flexible Cantilevers know REAL comfort.

WATCH your step the next time you walk. Do your feet carry you along buoyantly, as they should? Or, do you tire easily?

Without good feet, you cannot keep health, youth or beauty. Wrinkles, crows' feet, a tired, unbecoming expression, are often due to shoe-bound feet. As your physician will tell you, your bodily health is affected if your feet are weak and cramped.

Give your feet comfort and freedom in flexible, naturally shaped shoes. Then you will enjoy better health and a keener pleasure for life—which is youth.

There's a definite place in every shoe wardrobe for a pair of Cantilever oxfords or walking pumps. These comfortable shoes will help you through many an active day. They are good looking, too. Stylishly rounded toes, pleasing patterns and an interesting variety of styles give you other reasons beside foot health for wearing Cantilevers. They fit splendidly. Quality is excellent. Prices are reasonable.



Cantilever Shoe



Agencies in 402 other cities. Go to one of the stores above or write the manufacturers, Morse & Burt Co., 406 Wiloughby Avenue, Brooklyn, N. Y., for the address of a more conveniently located Cantilever agency.



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SOME RESTAURANTS OF PARIS

(Continued from page 104)

you must go to a restaurant of another kind. No self-respecting Parisian would go anywhere for oysters or fish except to Prunier's, near the Madeleine, or to the new branch, called Traktir, which Prunier's has opened on the avenue Victor Hugo. If you want to eat tripe—and you miss a great treat if you don't do so now and then—you must go to Joanne's, in the avenue de Clichy, where they will serve it to you kept sizzling hot by each plate being set upon its own little charcoal brazier in front of you. If you want the best snails, you must eat them at the Escargot d'Or, near the Halles Centrales, just as, if you want the best cup of chocolate in Paris, you must get it at Prévost's, opposite the Gymnase Théâtre. If the specialty you search is not so much the kind of food you want to eat as the kind of people you want to see, there are several restaurants, each with its own kind of public. There is Foyot's, opposite the Senate, a fine old-fashioned house, where several members of the august assembly are generally to be found at lunch-time. Its cooking and its wines are good, but its prices are not cheap. You will find barristers at Zimmer's, opposite the Sarah Bernhardt Théâtre. There are several excellent small restaurants, frequented by stockholders, in the neighbourhood of the Bourse, and, especially, in the rue Vivienne, such as Tabary's.

SUITING ONE'S TASTE IN RESTAURANTS

It is useless to recommend to you restaurants where students eat, for students can not afford to pay good prices, and they don't eat well. You must look for them after dinner, in the cafés of the boulevard Saint-Michel and the boulevard du Montparnasse—especially the famous Rotonde. However, if you remember my rule that the best restaurants are small, you can find good ones in every part of Paris. There are several little houses well known for their good cooking in the rue d'Hauteville, at the end near the boulevards, if you are not tempted by the historic reputation of Marguéry's (which gave its name to a classic method of cooking sole) before turning the corner into the street. Modest restaurants of the same kind are to be found in every quarter, however. In the neighbourhood of the Madeleine, they will probably call themselves "bars," but the cooking will be none the less good whatever the name by which they go. If you want something a little smarter,

you can go to the Griffon, in the rue d'Antin, or Henry's in the place Gailon, near by, or Lucas, in the place de la Madeleine, or Lapré in the rue Drouot. There are also two good, small, and not exorbitant restaurants at the Rond Point des Champs Elysées—the Gauffres, and the Italian restaurant next door to it, while the Berkeley, next door again, is not bad, and you can dine in the open air at all three. For old-fashioned comfort and French cheer, I recommend the Boeuf à la Mode, in the rue de Valois, behind the Palais Royal, and for a picturesque, antique farmhouse setting, together with good food, you could do worse than the little Auberge du Clou, in the avenue Trudaine, on the edge of Montmartre. Right up at the top of the Montmartre hill, away from the summer heat of the town, you can spend a delightful Bohemian evening—if you do not mind the food being a little rough—by taking your evening meal at one of the tables with which the restaurants around the place du Tertre fill the whole little square. In the same district, if you want to dine at the restaurant which is taking the fancy of Parisians, you will go to Marianne's, in the boulevard de Clichy, close to the place Blanche. You will find the place amusingly decorated in the manner of the Revolution, with old prints and curiosities. It will be full of Parisians, and you will get excellent cooking, not cheap, but not ruinously expensive.

SOME SMALLER PLACES

Of course, some of the very smallest places are very dear, but, as the law requires the bill-of-fares and prices to be posted at the door, you can always tell what you are in for. To this latter class, for example, belongs Le Merle Blanc, at No. 8, rue Notre Dame de Lorette; but, if you can afford it, you will find it excellent and will not regret going there.

Although I warned you against the table d'hôte dinner, there is an exception to every rule. That exception is the little restaurant called the Bon Bock in the rue Dancourt, in Montmartre. You must be there at half-past seven, and even then you can not always find room. The place is small and crowded, the meal is cheap, and the patrons are of that intellectual and artistic type which likes good things, but can not afford high prices. They, alone, are worth a visit, but you will not regret the quality of your meal, either.



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BEN. LEVY COMPANY

PARIS

Dept 147—125 Kingston Street, BOSTON

LABLACHE

THE CHOICE OF GENTLEWOMEN FOR THREE GENERATIONS

FOOTPRINTS OF SPRING

(Continued from page 74)

colour tones, is the favourite way of giving interest to a shoe. Reptile leathers are still used as trimmings, though very seldom for whole shoes. Alligator and alligator-grained calf are often used for the back and heel of a spring street shoe, while the front is of kid, calfskin, or sometimes of suede. Lizard, because it is worth its weight in diamonds, appears in small diamond trimming motifs. Pigoat, the new grained leather, is used in some of the newest shoes. And especially characteristic of the spring is the combination of two contrasting tones of kid.

THE COLOUR OF THE SHOE MODE

Black shoes for afternoon wear are at their best in patent leather, but patent leather is seldom seen unless it is used in combination with another colour—and that colour is usually some shade of beige or light brown. This colour scheme can be very smart, but, if the brown used is too intense in colour, it can also be very unfortunate. When black shoes have trimmings of this type, the stocking should match the trimmings exactly. The black suede shoe is a rarity this season. It looks hot for warm-weather wear, and, besides this, it can not compete in a season where most of the fashion interest in street shoes centres about the smooth-finished leathers—kidskin and calf.

Something should be said about grey, to point out the fact that this colour will be worn by a few smart women. All-grey kid shoes, and grey kid in combination with grey lizard or black patent leather, make the shoes that will be chosen by women who wear grey costumes this spring and also by those who choose the soft spring greens. A notable few have turned to grey costumes recently, because it is in the same light, spring mood as beige—but newer and more refreshing to the eye than the popular brown tones. The more exclusive New York shops already feel an increased demand for grey footwear; the more popular-priced stores are not interested at all in this colour.

THE CUT OF NEW FOOTWEAR

The styles of spring shoes fall into four classes, and within these four classes are many subtle variations, which are best illustrated by the sketches and photographs on pages 74 to 77. The pump is by far the most popular style. While the opera pump is still seen, most shoes of this type are made with a relief of some kind—a buckle, a high cut in front, gored arrangements, a few Oxford lacings, or narrow straps laid parallel to the side line of the shoe. One of the newest and most interesting variations of the pump is the French idea, translated into ready-made American shoes, of trimming the outside of the instep with an overlap of the material or with a motif in appliqué. The shoes in the upper panel on page 75 illustrate this trend.

The single-strap shoe also continues to be important, especially in the walking type of shoe. The more exclusive shops show a few high-cut shoes made with gores or lacings, for this style is especially becoming to the slim, high, aristocratic instep.

In general, the lasts of spring shoes follow the lines of spring frocks, from their heels, which are not too straight and not too abundantly curved, to their vamps, which are not too short nor yet too long. This change in the heel is one of the subtle changes in shoe fashions that have crept upon us almost

unawares. Whether heels are low and box-shaped or high and spike-shaped, they show the same compromise between angles and curves that is characteristic of other fashions. No more French heels, but heels that, be they ever so high, bear the weight of the foot in the right place—at the heel, not under the arch. And here, again, shoes agree with other fashions in proving that smartness and freedom of motion are quite compatible.

Palm Beach has given us a forecast of what the late spring and summer mode in shoes is to be. And, since Palm Beach shoes have been especially interesting, the shoes that are waiting in the shops now for summer days have an interesting story, too.

The summer shoe that serves as a practical semi-sports model finds its newest expression in the Peal Oxford—an outstanding success of the Palm Beach season. An adaptation of this shoe is shown at the upper right in the sketch on page 74. The lacing crosses the instep in an effective pattern and this idea has also been developed in more formal types of shoes.

THE SHOE AND THE SANDAL

Shoes for active sports wear emphasize trimmings and saddle-straps of alligator—often coloured in red, green, or blue, as well as in the staple brown. The tongue detail is still a popular one in shoes, and the double, fringed tongue in white buckskin remains a favourite.

Sports shoes with spring heels almost universally use crêpe rubber for their soles and heels. This type of rubber has proved itself so practical that it has almost entirely superseded the plain rubber sole.

Midway between sports shoes and late afternoon slippers comes a type of shoe that Palm Beach calls "beach sandals," because they are the shoes that women wear on the beach at this resort with their simple daytime frocks. The beach photographs on page 76 show shoes of this kind in a smart and sandy setting.

The original beach sandal was made of interwoven strips of leather, an openwork type made famous by Deauville several seasons ago. This woven shoe is still seen occasionally, and its basket-weave effect is borrowed for motifs of trimming on kid shoes. It also finds new expression in a hand-crocheted sandal, a shoe made by an entirely new process and one that feels as light as air on the foot. The term "beach sandal" has been broadened, however, to include not only these shoes with an openwork effect, but also all summer shoes designed with an informal feeling, shoes that will be seen at country clubs in many smart resorts this summer.

The white kid slipper, usually high-heeled and combined with bright coloured leather, is the newest form of the beach sandal. A real temptation are these new slippers with contrasting trimmings and heels of bright coloured lizard, in electric-blue or green or in a red as intense as that of any salamander that ever flashed through fire. These shoes that feature colour contrast are most effective with white frocks. They are also a complement to the printed frock that has a white ground and a dominating colour to repeat the scheme of the bright shoe trimmings.

White patent leather, a new effect that should be very easy to keep clean, is the only all-white shoe that attracts

(Continued on page 110)



"In Style to Your Fingertips"

with

"Wear-Right"

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AT YOUR FAVORITE GLOVE SHOP AND BE PLEASED



NEW BEAUTY NEWS for WOMEN

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causes an unhealthy, stippled skin. The Marinello experts have long since recognized the fact that there is no such thing as a cure-all, and each Marinello product is designed to do just one thing, but to do that thing well. This wonderful Lettuce Cleansing Cream is no exception, it is designed to cleanse—not to stimulate, nourish, whiten or tint, just to cleanse. And it gets that result. It is made of oils, whose sole purpose is to penetrate the pores and dissolve the hidden dirt, draw out the hidden impurities and give the skin a chance to breathe. There is no powder suspended in Lettuce Cleansing Cream to leave an artificial whiteness, and the oils will not clog the pores; it is simply and purely a skin cleanser, nothing else.

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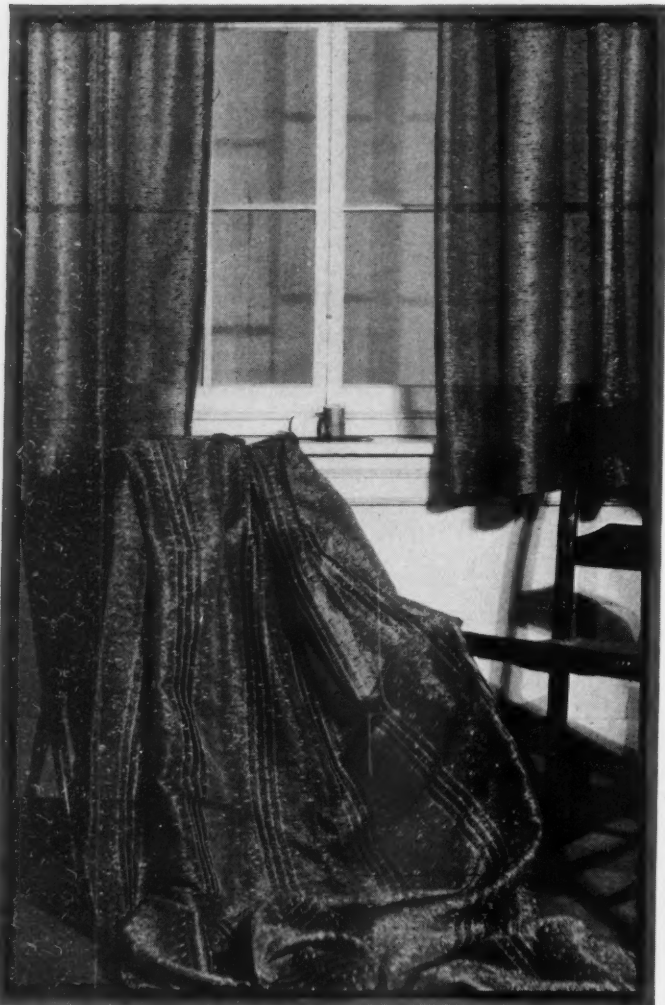
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I enclose 20c for "Color Harmony in Window Draperies."

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FOOTPRINTS OF SPRING

(Continued from page 108)

much attention this season. Shoes with interesting contrast have made the all-white shoe seem a little flat, but, of course, while there are many of these colour effects in the fashion foreground, the plain white slipper in kid or doeskin is still the slipper that is the most generally useful.

Formal slippers are still smartest in metallic effects, in gold and silver kid, or gold, and silver brocade. In this type of slipper, there are two new notes. The first is an adaptation of the beach sandal in formal materials. The slipper shown in the photograph on page 77 illustrates this new slipper with its interwoven strips of gold and silver soutache braid. The second note is a cubist design applied to footwear. Perugia started this idea of carrying out in shoes the modernistic art that has also appeared in dress decoration. The harlequin slippers, shown on page 77, illustrate this type, with their diamond-shaped pieces sewed together in a patchwork of different colours. While this new note, at the moment, is especially sponsored by custom shops, the future development of modernistic design in shoes will be interesting to watch.

THE SLIPPER

When the dusk begins to fall at nine o'clock, the distinction between afternoon and evening clothes grows less and less pronounced. The afternoon slipper that can be worn to a formal tea-party or a four-o'clock wedding is quite elaborate enough for the average evening occasion—the country house dinner, the country club dance, or a roof-garden in town. And it is also true that the most important evening slipper is one that might appear at late afternoon affairs.

Satin is the most popular choice in slippers of this type. Blond satin, because it is so useful, shows no signs as yet of any decrease in popularity. All the world wears blond satin, but those at the top of the smart world continue to sponsor it, and so, for the present, its future is secure. Grey bears the same relation to brown in the formal satin slipper that it does in the leather shoe. It is a little smarter and a great deal rarer.

The custom shops are making exclusive slippers of kid in vivid colours that are sometimes shot with metal. Henning's ready-to-wear shop is emphasizing a slipper of metallic kid. This new metal, which glows with iridescence, looks like a shell that might belong by the border of some tropical moonlit sea.

WHEN COLOURED SHOES ARE CHIC

When bright, exotic slippers in satin or kid are worn informally for evening, they may be chosen for any one of three reasons. They may be selected to match the dress in colour. They may give a note of bright contrast to a frock that is not in itself striking. They may be chosen to carry out a colour note in the pattern of a printed frock, provided that there is little design in the shoe.

For the afternoon or evening costume that chooses to be a complete pastel picture are the new doeskin slippers in pale blue or primrose-yellow, in pinks or pale greens. There is daintiness even in the way these exquisite things are cleaned. A pastel crayon may be carried in the purse to restore their flower-petal surface. And those who go shod in doeskin are warned against confusing lipsticks with slipper sticks when the lights are low!

Fragile slippers like these are made for women whose feet are enough of a fortune to make them just a little reckless about shoes. And, indeed, it is by such fantasies in shoe materials that the mode completely makes up for its extreme simplicity in line. Shoe fashion, this season, may be all things to all people, all costumes, and all occasions

SHOES ILLUSTRATED ON PAGE 74

Be it ever so small, a lizard motif is a guarantee of chic this season when it is used in combination with another leather, as it is on the sandal at the left in the upper tier of the hanging shelf sketched on page 74. This shoe, from Delman, has the added note of two tones of the same colour with its insertions of brown lizard on light brown kid. The street shoe of tan calfskin, in the middle of the same row, uses narrow bands of patent leather, the band over the instep being practical, as well as decorative, as it holds the pump comfortably in place. This mode is also from Delman. An adaptation of the popular Peal Oxford of sports fame appears in an afternoon version in the high-heeled summer shoe with trimmings of red and green alligator, sketched at the right in the top tier, and also from Delman. The lacing through the eyelet is a white cord. This is the combination of coloured reptile leather and white kid that won such favour in the Palm Beach mode.

In the shoe at the left, in the second tier, the material is the thing—a coloured metallic kid, in a copper shade, used in a low-cut evening sandal. The leather has an iridescence that makes it glisten like a bit of gleaming shell. This shoe is from Henning. The middle shoe in the second tier, also from Henning, is an evening slipper of coloured satin or velvet, with gold kid—which is the smartest contrasting trimming for a satin slipper—making the novel turn-over cuffs and the heel. The model at the right in the second tier, from Frank, is a walking shoe of tan calfskin with a high line in front, finished with a lacing effect that gives a smart relief to the simple pump style.

Sketched in the third tier, at the left, is a sports shoe of the more exclusive type, known as such by its use of dark blue alligator trimming on white buckskin, since coloured alligator is a smarter note on informal shoes than it is when used on street shoes. This shoe has two buckled straps and the practical box heel and is from E. Hayes. The high-cut shoe in Oxford effect with a small leather tie, sketched in the middle of the third tier, uses two tones of the new leather, pigoat, which is goatskin grained to give the same effect as pigskin. This model is from Slater.

The sports shoe at the right in the third tier, from Hanan, shows a new way of introducing the tongue effect that continues to be very good in sports shoes. This shoe is of white buckskin with the tongue and straps of tan calfskin and crêpe rubber soles—the soles that are the almost inevitable accompaniment of all sports shoes.

Held aloft at the left is an afternoon shoe that uses black patent leather with three straps of tan kid and three tiny tan pearl buttons. This illustrates a favourite new use of patent leather, which is in combination with another leather, preferably tan in exactly the right shade of soft, not too ruddy, colour. The shoe illustrated at the lower middle is of brown kid with a single

(Continued on page 114)



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WHAT THEY READ

JONAH
by ROBERT NATHAN
PUBLISHED BY MCBRIDE



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OF ALL the line of stiff-necked prophets and judges of Israel, Jonah was one of the cussedest, and it was always a little difficult to understand why God put up with him. According to Mr. Nathan, whose exegesis is no doubt authentic enough, it was because God wanted Jonah to be a poet, as well as a prophet. So Jonah was in the desert east of the Jordan, engaged with visions and a diet of locusts and honey. It seems that this is quite the thing to do in the desert east of the Jordan, though most of us are apt to feel that a diet of locusts would produce visions just about anywhere.

However, Jonah wanted to be not merely a poet, but a thoroughly successful national prophet—slightly more successful than Amos of Tekoa. And, since God "does not bother Himself with details of administration," Jonah has very much his own way.

Mr. Nathan has embroidered a story of brilliant colour around the adventures of Jonah and his sweetheart, of Jonah and the Ninevites, of Ahab and Hiram, of Jonah and the whale. It is all told so beautifully that these figures from the dim gallery of the Bible stories breathe again with warm life. It is all told so naively that one hasn't the heart to be annoyed by its impertinence, even when God is somewhat apologetic to the whale.

We almost wonder ourselves why we should refer to the book as impertinent, rather than blasphemous. If Voltaire had written it, or Anatole France, it would have been a gorgeous, howling blasphemy. *Jonah* is impertinent, instead of blasphemous, in just that degree by which Robert Nathan is less of a writer than Anatole France. Even so, I should say that certain passages were distinctly written with the thin mask of Voltaire's ghost leering over the writer's shoulder.

MOCKBEGGAR
by LAWRENCE MEYNELL
PUBLISHED BY APPLETON

THE old definition that Art is a mirror held to Nature has been improved by the modernists to read that art is a dingy mirror held up to a foggy world. Clearness, directness, incisiveness are no longer called for. This is what permits our photographers to throw their cameras out of focus; it permits our sculptors to pay more attention to patina than to line. It permits the whole "Georgian" school of literature, including the novel, *Mockbeggar*, in which the outline of the story is almost concealed by the lovely gesture of the 'impression.'

Meynell's heroine, Rachael, was a very lovely girl who knew charming, careless, cultured, chivalrous, young Englishmen in the days before the World War. While her Georgians were at war, she held Half Moon Street as a very citadel against all the people who were going to be rich when the War was over, and together they thought to make raids of decent manners and tolerable conversation on all the barbarism of the profiteers.

But, after the War, she found that the people who were rich when the War was over really couldn't be ignored. For, whatever you thought of them, they could ruin one's husband in business, and before their force your charming careless Georgians were apt to quail.

So, Rachael is still a lovely, but now a lonely, woman. She moves among

men as though they are shadows. She is a spectator of the world, an infanta in a silent and enchanted garden. The chapter closes as she leaves her door for some great adventure, whose nature we may scarcely guess. It is merely that beauty goes out into the night.

So slim is the story around the character of Rachael. But she is not a real character. She is a doll, and her eyes are made of glass. We have never known a woman like her. And yet, it seems, Marie Laurencin has painted such women, and Milhaud has written music for them to dance. Neither are her lovers—Vivyan, Chickie, and Hugh—real characters. Unless, possibly, Hugh, and, somewhere in the book, Hugh dies in France.

There is a poetic magic in this name, Meynell. One thinks of Alice Meynell, and her gifted husband, and of Francis Thompson. What a shock to find Lawrence Meynell so very much of the Georgian school! After searching for a year to find some one to whom we might compare Michael Arlen, we have instead found some one we may compare to him. It is Meynell. But *Mockbeggar*, we can't quite compare to anything.

EBB-TIDE
by JOHN MCALPIN
PUBLISHED BY FOUR SEAS

A YOUNG poet who loves ships and the sea has turned to them as inspiration for his first book of poems. There is no question of his feeling for the sea, of his subjective passion for it. But he has failed to convince us of it, or has done so in a halting way. The title poem is amateurish, while Felicia Hemans might have written *Let Your Tides Arise*.

However, beside the sea poems in this thin book, there are poems of another category that strike a distinctive métier. These have to do with the two familiar preoccupations of young poets: love and death. But John McAlpin has brought a sincere vividness of expression to his aspect of an immortal theme. That his sonnets are a little reminiscent of Miss Millay is not a fault. There are so few moderns who have come within whispering distance of her, that to hear her footsteps echo in these pages is a high comment on the promise of John McAlpin's work.

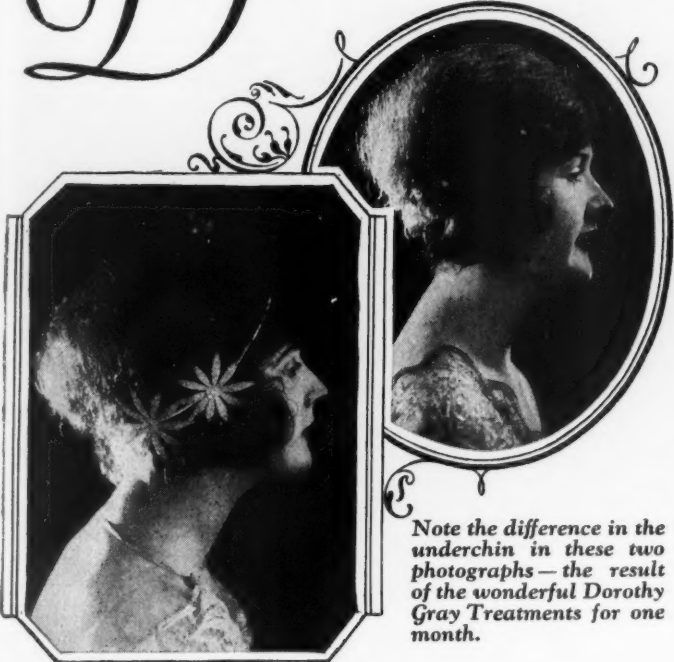
YOUNG MISCHIEF AND THE
PERFECT PAIR
by HUGH DE SÉLINCOURT
PUBLISHED BY A. & C. BONI

THE Russians to the contrary notwithstanding, most of us will claim that a slim book crowded with happiness is worth a whole drab tome. And so, we may forgive the demi-tasse proportions of this book, because of the perfect *joie de vivre* of the two charming youngsters who make it their stage.

There is not much to the story, of a boy and a girl who are married secretly, and who try to make of their marriage a thing apart from the dismay of other marriages. It is interesting, what they want out of life; not happiness, they say, but "to live as deeply as they know how." Which is somewhat incoherent, but very familiar to the ear. More—they try to be missionaries of their own happiness to another couple that is on the verge of disillusionment. That the means they chose should have succeeded, is improbable. But, its probability or improbability is not the value of the book. Its value is its ability to picture two young people in the throes of a first and perfect love.

(Continued on page 114)

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WHAT THEY READ

(Continued from page 112)

Hugh de Sélincourt has turned from the analytical view-point which characterized *One Little Boy*. This is something so different that, except for the same sureness of expression, one would be apt to ask, "Can it really be de Sélincourt?"

OVERHEARD

by STACY AUMONIER
PUBLISHED BY DOUBLEDAY PAGE

MR. AUMONIER tells with neatness and dispatch that which he has to tell. But, one is apt to wish that he had told it to some one else—Katherine Mansfield, for instance—and let her write it out for ultimate consumption.

In spite of the brave adjectives that Rebecca West and other critics tack on to Mr. Aumonier, this book does not reveal itself as gifted, brilliant, rare, lovely, intimate. It is a collection which trails fourteen thin efforts in the wake of one really able tale.

This one, *The Friends*, is no more inspiring a thing than the record of two men who drink themselves to death. But, it is achieved with such blending of insight and irony that parts of it might well be the work of the able Australian to whom we have already referred Mr. Aumonier.

DRAG

by WILLIAM DUDLEY PELLEY
PUBLISHED BY LITTLE, BROWN

AS IF a wife weren't enough of a burden for young David Haskell,

he discovers that he is laden with the dead weight of her mother, father, sister, and brother—in fact, everything except the Gilbertian cousins and aunts.

That is what Mr. Pelley means by "drag." He dissects the situation, and the Vermont town that harbours it, with minute documentation which proves his thesis almost too well. It really requires no argument to demonstrate the fact that a young journalist has enough on his hands making his own living without any in-laws as detriments.

David is too innocent; Allie, his wife, is quite too Shavian for words. To begin with, she railroads him into marriage and loses her temper like a harridan over her fellow townsmen's broad and doltish wedding humour. She doesn't see why he shouldn't take on the whole family, and, when David makes a success with a play he has written, she takes it as a signal for new impositions. The dénouement takes place in the concourse of the Grand Central Station, and seldom have the massed constellations of the Grand Central roof looked down upon such a scene!

Mr. Pelley's presentation of life in a Vermont village is keen beyond words. Any one who knows small-town life, whether in Vermont or in Kansas, will recognize the truth of his images. But, his despair over such people as Allie and her family is almost too purposeless. In his effort to create sympathy for David, he has overworked his situation. Any self-respecting worm would have turned much sooner than David did!
T. D. K.

FOOTPRINTS OF SPRING

(Continued from page 110)

strap that turns into a snake motif of lizard to match the lizard heels. The way the strap and the design are related to the rest of the shoe and the combination of leathers are points of interest in this model. The shoe occupying the high place at the left, in the sketch, shows again that the combination of leathers is a favourite note of spring and that when one of the leathers is pigoat, it is an especially smart one. Here, the high-cut buckle pump has tan calfskin for its vamp and heel and pigoat for the quarter with the buckle. The last three shoes are all from Cammeyer.

STOCKINGS TO COMPLETE THE NEW SHOES

And now for a brief summary of the stocking fashions that will be chosen to complete these footwear fashions. American women are beginning to look to fine lisle hosiery for daytime street wear, and a few of the smarter shops are beginning to import narrow-gauge lisle thread stockings from France, with Paris clocks. These lisle stockings are as expensive as fine silk hose, but, at their best, they wear far longer and they are smarter than silk with the more tailored type of spring street costume. To make up for the entry of lisle into the lists of stockings for town wear, there are new stockings for country wear made of silk. The heavily ribbed silk stockings sponsored by Patou at Cannes and Biarritz are very chic for the sports costume.

In stocking colours, there is a trend, which has been apparent for some time, towards a slightly darker tone in stockings to be worn with medium brown or black shoes. A very sheer stocking in a medium tone has much the same

colour value as a light one, because the lighter surface of the foot shines through, instead of the light being reflected from the surface of the stocking itself. The effect of this darker stocking is very much more subtle than that of the light one, while the contrast between the tone of the shoe and that of the stocking is still preserved.

In tune with this trend, then, the colour called "French nude" threatens to succeed to the popularity of the nude stocking, because it is a darker, richer tone. The soft and medium browns with a warm, rosy cast, stockings that are very popular because they are worn with brown daytime shoes, seem to have almost as much colour in the hand as the shoes they are to be worn with, and yet they turn out to be much lighter on the foot.

Grey is a stocking colour that is better than it has been for some time, because a few smart women are choosing grey footwear and a few more are wearing grey hose instead of the rose-brown range with black daytime shoes.

Nude stockings continue to be first for evening wear, although, with coloured evening slippers, a very sheer stocking a shade lighter than the slipper is sometimes chosen in place of the popular nude shade.

In stockings to be worn with white shoes for the spectator's type of country costume, the mode gives preference to nude and French nude stockings and also permits white to be worn. The costume distinction between them might be made like this: when the dress is a sheer white fabric or a coloured one, nude stockings look best. When the dress is an opaque white fabric like crêpe de Chine, white stockings are a good choice.

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Dishes—
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The only "Cabinet Babies" — the washing of their clothes Mark Twain and his famous white suits —



JEAN, JOAN, JANE and JIMMY
— and their dainty clothes

"YOU'VE heard of many kinds of babies, but 'Lux babies' are quite a new thing, especially famous ones. Of course, they are not fed on Lux, but they have all their dainty dresses and soft flannels and cuddly woolens washed in Lux.

"Two of these famous Lux babies are Jean and Joan, the only Cabinet babies in Washington, daughters of the Secretary of Labor and Mrs. James J. Davis.

"Jean and Joan have a four-year-old sister Jane. She refuses to put on any dress unless the sleeves are 'pasted,' which is the way she tells whether the dress is freshly laundered or not! And seven-year-old brother Jimmy has all his play suits and silk blouses washed in Lux. So you can see how such a family of four lively children increases the output of Lux! Their mother says: 'With two babies and a constant demand for "pasted" sleeves and Jimmy's innumerable shirts, we give thanks daily for Lux. I buy it by the case of one hundred boxes!'"

Elizabeth H. Shaw, Washington, D. C.



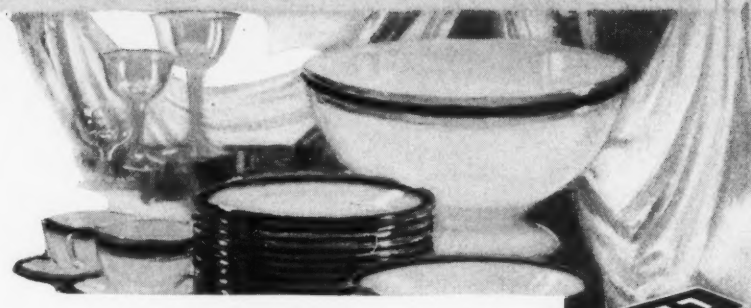
Mark Twain's sure method

"MARK TWAIN had a 'battery' of about twelve white serge suits, and would wear one for about two days, and then it would be 'French cleaned.' One day he said he had heard of a wonderful new laundry material. He had forgotten its name, but said it rhymed with 'swans,' and he insisted that one of his suits be washed with it.

"Grocery stores were 'scoured'! However, the name suggested some sort of domestic bird—chickens, roosters, ducks. 'Ducks' it must be! Lux rhymed with 'ducks.' 'Yes,' he said, 'that's the name.'

"One of his suits was washed in Lux. He inspected it—smelt it and felt it. 'I knew it!' he drawled, 'I knew they'd made a mistake in the name. This is as white, and clean, and pure, and soft as swan's down'."

R. W. Ashcroft, Brooklyn, N. Y.



IMPORTANT USES FOR LUX

that women themselves have discovered



NOW the big
new package
too!

THEIR finest fabrics—lovely silks, sheer cottons and linens—Lux cared for them so gently that women everywhere began using it for everything they washed with their own hands.

Dishes— All the ugly traces of dishwashing vanish from your hands when you wash your dishes with Lux. Lux leaves your hands so soft and fresh—and the dishes with such shining faces. Just one teaspoonful is enough for dishwashing.

so sweet and clean without wear and tear on your laundry. You can do the washing with your own pretty hands when you use Lux—it is so kind to them. A little goes so far it's a real economy to use it.

The family laundry— Clothes and household linens are too expensive these days to trust to soap that is hard on them! For everything that is washed in the house use Lux! Those foamy Lux suds leave things

Babies' milk bottles, linoleum, paint, porcelain, rugs, shampoo— Women love Lux for every one of them. It does the work so safely and keeps your busy hands so white and smooth. Lever Brothers Co., Cambridge, Mass.

Lux won't hurt anything that water alone won't injure



THE consensus of leading shoe designers as to the *sine qua non* of correct lace footwear is evidenced by the prevalence of visible eyelets on leading makes of street, dress, and sport shoes. Always insist on Goodyear Welt shoes with Diamond Brand *Visible Fast Color Eyelets*!

Diamond Brand (Visible) Fast Color Eyelets promote easy lacing and preserve the smooth style lines of the upper. They retain their original color and finish indefinitely and actually outwear the shoe.

Look for the DIAMOND ◆ TRADE MARK



UNITED FAST COLOR EYELET COMPANY, BOSTON

Manufacturers of

DIAMOND BRAND *Visible* FAST COLOR EYELETS



*The Wills Sainte Claire
Six Roadster*

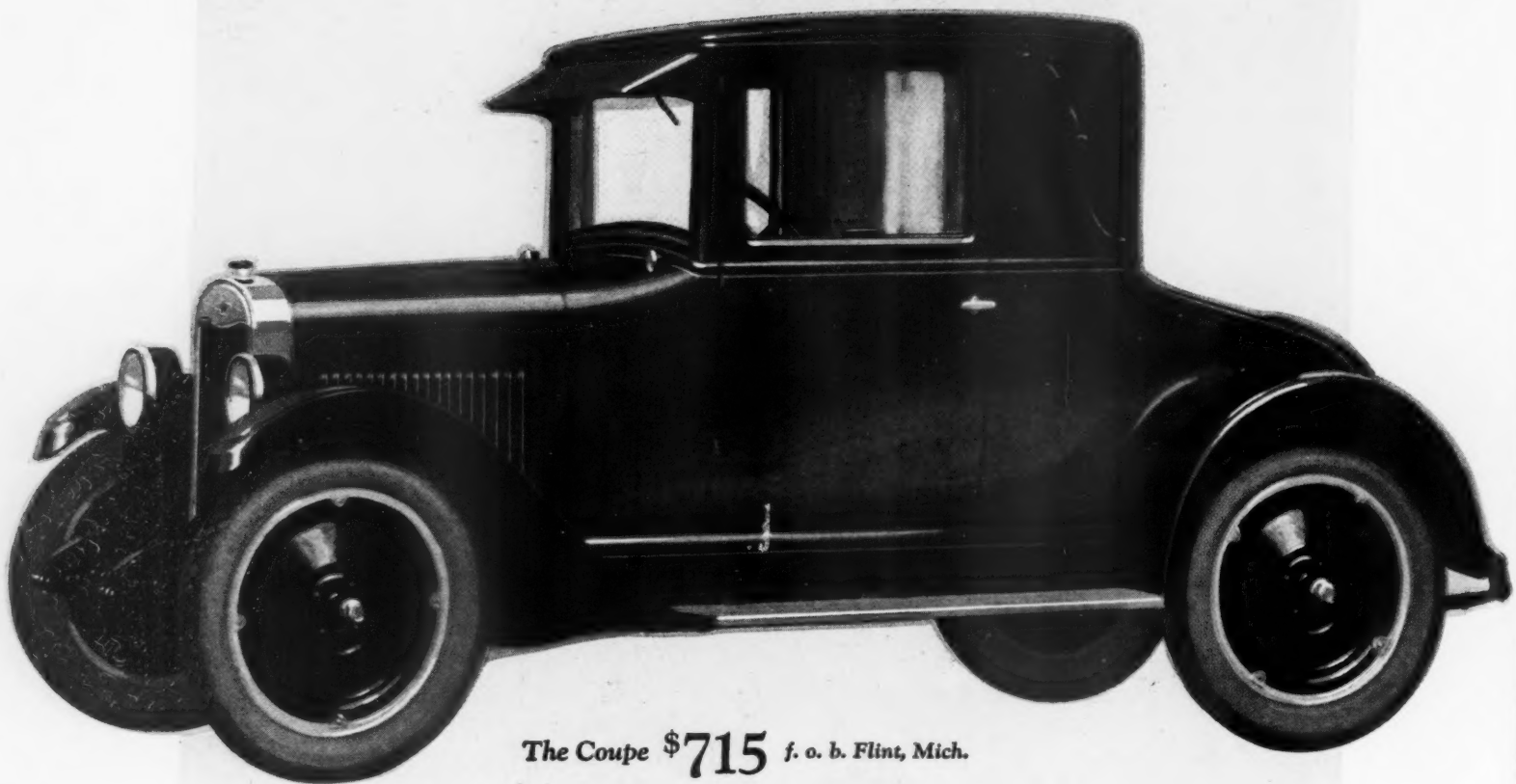
Behind the wheel of a Wills Sainte Claire, the boys and girls of today are enjoying the same thrill, the same pride of possession their Dads and Mothers enjoyed astride the seven-gaited Thoroughbreds of Old Kentucky when Springtime was on the road thirty years ago. . . . The new Wills Sainte

Claire Six—with the charm, the appearance and the spirit of unconquerable youth—talks to youth in its own language. . . . Keenly alive and responsive; untiring and ready to go anywhere, anytime; the Wills Sainte Claire has won the heart of American Youth—it is America's most loveable car.

WILLS SAINTE CLAIRE, INC.
MARYSVILLE, MICH.



for Economical Transportation



The Coupe \$715 f. o. b. Flint, Mich.

An Economical Quality Car of Great Utility

An unusually smart coupe with Body by Fisher, finished in lustrous Duco, with construction and appointments characteristic of cars of finest quality. Perfectly adapted to business or personal service—a good companion for your larger car.

CHEVROLET MOTOR COMPANY, DETROIT, MICHIGAN
Division of General Motors Corporation

Prices f. o. b. Flint, Michigan - Touring \$525 - Roadster \$525 - Coach \$735
Sedan \$825 - Commercial Chassis \$425 - Express Truck Chassis \$550

Q U A L I T Y A T L O W C O S T



Write for miniature photographs and description of all the pieces of this Berkey & Gay Suite—The "Mayfair"—and name of your nearest dealer.

The SADDEST HALF HOUR of the Day

PERHAPS you are one of those rare and fortunate persons who are enchanted by the dawn of day.

Perhaps, to you, the alarm clock is as musical as the notes of a lute at twilight.

Perhaps, at cockcrow, you leap eagerly from your bed, fresh-eyed and merry as a child on Christmas morning.

And then again, perhaps not.

Possibly you are just an average sort of person after all, going to bed a little late sometimes—if a book or a movie or a conversation is extra pleasant—and then, of course, the first half hour is—well, the first half hour.

Your temper proves a bit irritable. Life, for the moment, seems a rather drab and mechanical sort of business. Somber fancies wander thru your drowsy head.

You'll be quite fit shortly, of course, after the shower and the coffee, but there is that mournful interval—that first half hour—three hundred and

sixty-five of them per year—when all is not quite well with the world.

And it's then, oh gentle reader, that your soul is hungry for some trace of beauty in the room about you. It's then that the searching eye of dawn reveals in double and depressing harshness the furnishings of an unartistic bedroom.

It's then one understands why lavish beauty has characterized the sleeping quarters of sensitive and high bred folk through all the centuries.

Yet to awake in a room that is furnished with taste and distinction, a clean room, dignified by graceful and attractive furniture—that, in this matter of fact world, is surely next best and quite worth while.

Berkey & Gay bedroom suites, such as the one illustrated above, must have been created with that first half hour of the day in mind.

THIS SHOP MARK IS INSET IN EVERY BERKEY & GAY PRODUCTION



IT IS THE CUSTOMERS PROTECTION WHEN BUYING AND HIS PRIDE EVER AFTER.

You will sleep, perhaps, no more blissfully in a Berkey & Gay bed—sleep is a matter of conscience, mattresses and digestion—but you will usher your guests into a Berkey & Gay bedroom with greater pride, and at sleep-time and wake-time the beauty of Berkey & Gay surroundings will enchant and console you like strains of music.

Berkey & Gay suites, infinitely varied in design, decoration, and selection of woods are on display in the stores of Berkey & Gay dealers throughout America. There is a Berkey & Gay suite for every need—almost for every purse—at prices ranging from \$300 to \$6,000.

We have prepared miniature photographs showing all of the pieces of the "Mayfair" suite illustrated above. Write to Berkey & Gay Furniture Co., Grand Rapids, Michigan for this photograph and the name of your nearest dealer.

BERKEY & GAY FURNITURE CO.

Associated Companies

WALLACE FURNITURE CO. & GRAND RAPIDS UPHOLSTERING CO.

GRAND RAPIDS, MICHIGAN
New York Wholesale Showroom: 115 West 40th Street

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette, on costume and fashion, on household decoration, on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Mrs. A. N.: Would you kindly answer the following questions? Which is the seat of honour at a luncheon for women only? Which is the seat of honour for a man and for a woman at a dinner where there is a hostess, but no host? Which is the seat of honour for a man guest at a dinner where both host and hostess are present and when there is but one guest?

Ans.: At a luncheon for women, the seat at the right of the hostess would be the proper one for the guest of honour. In answer to the second question, the two principal men of the party would be placed on the right and left of the hostess. There would be no honour seat for the woman, who would be placed next to the man on the right of the hostess, unless he happened to be her husband; in which case, she would sit by the man on the left of the hostess. In the dinner where both host and hostess are present, the man guest would have the place of honour at the right of the hostess.

Miss V. H.: I should be very appreciative if you would tell me the correct acknowledgment of a wedding invitation or announcement when no gift is sent.

Ans.: In answering wedding invitations, one has only to copy exactly their form. It is usually not necessary to answer an invitation to the church, unless one has reason to believe that a place is being held for one. An invitation to a wedding breakfast, however, should always be answered. Cards may be sent a few days after the wedding from the members of an invited family, or cards may be left for the bride upon her return from the honeymoon. Wedding announcements require no answer.

Mrs. P. O.: I have just moved to a lovely new home in a Texan town, a place with a population of about twenty thousand people. I have met some very charming people here and am desirous of becoming a member of a social set in which I am particularly interested. I play bridge, dance, and golf. Please inform me as to the best way to become popular in this attractive locality, in a new town among new people. Should I give a housewarming?

Ans.: When a person moves into a new town, the initiative in entertaining must always be taken by the older residents of the place; any on the part of the newcomer would lead to misunderstandings. One should never give the impression of trying to thrust

one's way into an exclusive coterie. From your description, it would seem that you would be an asset to any community and that it will not be long before people discover this and desire your friendship. Meanwhile, it is advisable for you to join the golf clubs and civic societies. It is always well to give liberally to charities and, in general, let people see that you are anxious to be helpful and popular. In giving a housewarming, you should ask only the people whom you have already met. The entertainment may be elaborate, but it should avoid the ostentatious; it should be quiet, but amusing, and conducted with such gracious good-will that neighbours and acquaintances will look forward to the next affair of this new dweller in their town.

Miss R. S.: I am planning to spend four weeks on a "dude ranch" in Wyoming this coming summer and have not the faintest idea as to what should be included in a wardrobe to be worn there. Could you advise me? I do not wish to take very much, but what I do take I wish to be suitable to the place and climate.

Ans.: There are a number of outdoor sports on a "dude ranch," for all of which almost the same kind of clothes may be worn. First and always, there is riding. Then, there is tennis, dancing, polo for both men and women, and hunting and fishing trips into the mountains. The riding-clothes may be as smart as those seen on a fashionable Long Island equestrienne. If one does not look well in breeches, a well-cut divided skirt will be very comfortable and good-looking, and one can not be too particular about one's bootmaker. Conservatism in riding-clothes is correct form in no matter what part of the United States one may be. For the rest, one dresses in the West as one would dress at home in the country.

Mrs. E. A. M.: Being in doubt as to just the sort and quantity of clothes I shall need while travelling in Europe, I am asking you to help me make an intelligent and smart selection. I shall be in Naples the latter part of April and spend at least a month in Italy, travelling north as it grows warmer. Several weeks will be spent in Rome and its vicinity—Pisa, Milan, Venice, the Lakes—and then into Switzerland. There will be motoring, as well as travel by train, in Germany during August and September, with short trips to Norway and Sweden. It is desirable that I limit my luggage to a large wardrobe trunk, a steamer trunk, hat-boxes, and, of course, hand-bags. Also, I should appreciate it if you will suggest the sort of underthings that will do away with superfluous shoulder-straps and launder reasonably well. I have found ninon rather perishable.

Ans.: We are very pleased indeed to help you choose clothes for such a delightful trip. Clothes for the entire journey should be divided into two classes: sports and evening apparel. Sports clothes for daytime wear in crossing from New York should be fairly warm. A kasha ensemble would be the smartest and most serviceable. Simple frocks of jersey, flannel, or kasha are also very good. A very heavy steamer coat—preferably of cloth—is, of course, needed. Small felt hats are in the ascendancy for almost every occasion—steamer wear included. In the evening, chiffon frocks will be best. Unlined brocade coats or capes are smartest for this spring, but these are hardly warm enough on the boat in March. Metal cloth, unfortunately, will tarnish. Velvet has been found the

(Continued on page 120)



GUERLAIN LIPSTICK



GUERLAIN—PARFUM RUE DE LA PAIX

PERFUME will have a new and exquisite meaning when you use this *Parfum Rue de la Paix*.

Mayhap it will translate fatigue into exhilaration; or a grey day into a gay one. At all events, it will put a bloom and a savour on life—such as all seek and so few find!

Guerlain of Paris has created this haunting *odeur* and—that you may enjoy it, as does the Parisienne, in every tiny globule of its mystery and loveliness—has bottled and sealed it for you in his own Paris laboratory.

In a crystal bottle, encased in soft grey and embossed gold, you will find *Parfum Rue de la Paix* at those shops from which you obtain your other Guerlain *specialités de toilette*.

PARK & TILFORD, New York
Distributors in America

Guerlain
PARIS

POUDRE C'EST MOI
Guerlain No. 48GUERLAIN INDELIBLE
LIPSTICK

IMPERIAL COLOGNE

Flounces, pleatings and jabots make gay these spring silk frocks of Irene Castle's



DELIA—Fashioned of Corticelli Crêpe Ensemble, this charming Irene Castle frock varies its straight silhouette with a huge and very flustering jabot and finely pleated panels just below its gaily beaded pockets.

DOREEN—(Above, right.) In a very French way this Corticelli Crêpe Tremaine frock achieves the new ombre or shaded effect—by using three delicate tones in its chiffon jabot, collar and hem.

You will find these costumes in one exclusive store in your own city



SHEILA— Untrimmed, save for a border of susliki fur, this Corticelli Satin Tremaine coat relies almost wholly upon the beauty of its rich fabric and the interest of contrasting crêpe and satin surfaces. Dull bands of the reverse side mark collar, cuffs and chic front flare.

GERALDINE — Irene Castle chooses this frock for the piquant charm of its little apron tunic—for its big lace medallions—and, most of all, for the lustrous beauty of the Corticelli Crêpe Ensemble which fashions it!

HERE is the new fashion of the spring silk frock, direct from Paris to the wardrobe of the most beautifully gowned woman in America, Irene Castle—and to your very own wardrobe as well! And her use of silks—plain, printed or embroidered, is just another instance of Irene Castle's unerring selection of modes that are both smart and in good taste.

How are these developed in the new Irene Castle Corticelli Fashions? In pleatings of many, many kinds. In deft touches which place the emphasis on the front of the frock.

In slender silhouettes which gain smartness by fluttering loops of the material, floating panels, and circular flounces or jabots! And others, modes so varied that you are certain to find the frock most becoming to your type and most suited to your needs.

Wraps, too, of the lines which are smartest for day-time and evening—straight or flaring—enhanced with color or only with the contrasting surfaces of their own material!

You can select your costumes from among these new Irene Castle Corticelli Fashions and be sure that not only are the styles like hers in line and detail—but that you are getting the very fabrics—the very Corticelli Crêpe Tremaine, Crêpe Eldora and Satin Tremaine from which hers were fashioned!

These lovely new models are available to you at your most exclusive dealer's. If you do not know where you can find them, write us, and we will be glad to give you the name of the store.

All these new fashions are shown in the new booklet of this month called "Irene Castle Corticelli Fashions." Fill in this coupon and let us send it to you. Irene Castle Corticelli Fashions, The Corticelli Silk Company, 136 Madison Avenue, New York City.



Ira L. Hill



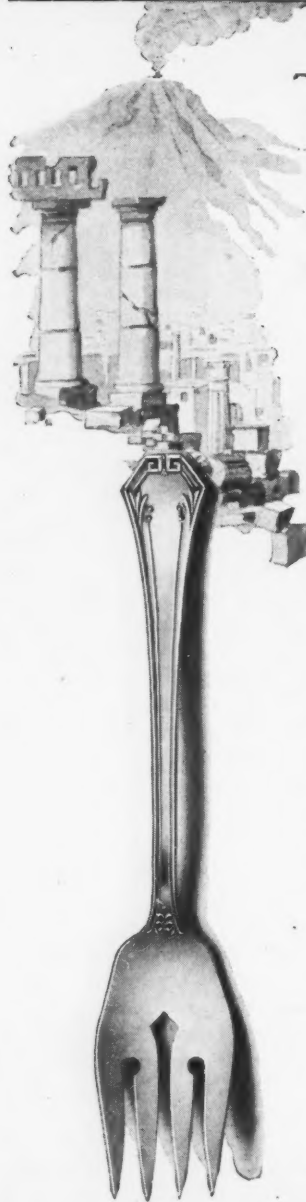
IRENE CASTLE
CORTICELLI FASHIONS
The Corticelli Silk Company
Dept. 348, 136 Madison Avenue, New York
Please send me the free booklet "Irene Castle Corticelli Fashions."
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Street
City State

IRENE CASTLE CORTICELLI FASHIONS

THE POMPEIAN PATTERN IN SILVER PLATE



Pompeian Kettle with Lamp, and Sugar and Cream



Pompeian Fish Fork
(Reduced size)

*The Art of ancient
Pompeii reclaimed
in silverware of
wondrous beauty*

Out of the ruins of old Pompeii with their priceless treasures of ancient days comes this other treasure that is quite within your reach—the Pompeian pattern in Reed & Barton silver plate.

Let the simple dignity and charm of this beautiful pattern grace your table. It is produced in heavy, durable silver plate with years of long, useful and beautiful life wrought into it.

Ask your jeweler to show you the Pompeian and many other patterns in Reed & Barton ware—some in solid silver—others in silver plate.

REED & BARTON
TAUNTON, MASS.

REED & BARTON
ESTABLISHED OVER 100 YEARS
SOLID SILVERWARE - PLATED SILVERWARE

ANSWERS TO CORRESPONDENTS

(Continued from page 118)

most satisfactory choice. It will be warmer for March, and, without a fur collar, not too warm later. If you reach Cannes fairly early in the trip, you can buy there, in a very short time, quite the nicest clothes in the world, which is an advantage, since they have been spared the sea-voyage. For the motor trip, sports clothes will be ideal, and these will be just the kind of sports clothes that are worn on a summer motor trip in the United States. The felt hat may be replaced by a tight-fitting bangkok with a little brim. Veils and motor goggles may be worn if one finds them necessary to comfort. As for colours, the pastel shades have gained a popularity not accorded them in many years. The entire costume should be in one pastel tone, even to shoes and hat. Any soft shade that is becoming to one personally would, therefore, be suitable, though beige-natural would probably be the most practical. Fewer underclothes eliminate many shoulder-straps. A chemise, brassière, and bloomers should be sufficient except under very thin frocks. In that case, there would be only one set of straps, for many brassières are cut so as to eliminate the straps. Lingerie glove silk is most easily laundered, as it can be worn without ironing, if necessary.

Miss M. J. G.: In eating melons of any kind—casaba, honeydew, muskmelon—is it better to use a fork or a small spoon? Should watermelon be cut with a knife? Many restaurants serve both a knife and a fork. In eating vegetables, should a fork always be used? Is a spoon permissible for green pease? Are compotes always eaten with a spoon? May apple-sauce, cranberry sauce, and the more solid fruits be eaten with a fork? Are all vegetables placed at the left of the plate, excepting asparagus, which, I have been told, is placed at the right?

Ans.: All melons, excepting watermelon, are usually eaten with a small spoon. Watermelon is cut and eaten with a fork—the knife is simply supplied as a matter of custom by the restaurant. In private houses, one is served a spoon and a fork. All vegetables should be eaten with a fork. It is not proper to use a spoon for any, even green pease. Compotes that are served with the meat course, such as apple and cranberry sauce, should not be served in separate saucers, but on the large plate, and they should be eaten with a fork and not with a spoon. For fruit compotes as a dessert, however, one may use separate dishes and a spoon. Most vegetables should be served on the plate with the meat, and not in small dishes. Such large vegetables as asparagus and artichokes are exceptions to the rule. If the asparagus is eaten with the meat course, it is usually on a separate plate and placed on the left side rather than on the right side, but this is a detail which is not important.

Mrs. N. R. S.: Will you kindly give me information regarding the proper costumes for a high noon wedding? I am planning to have a church wedding in early April and to be married in a travelling suit. Would azure-blue georgette crêpe afternoon dresses for the bridesmaids and fushia for the maid of honour be appropriate, with hats to match the frocks in colour? Should the shoes of the groom and ushers be black if very dark blue suits are worn? Does a bride in tailored clothes have no attendants but a maid of honour? I had planned to have four bridesmaids, a maid of honour, flower girls or ribbon girls, and a ring bearer. Would

this be incorrect? Also, would you please suggest a colour scheme for attendants' frocks other than those I have mentioned, also materials? Would silver slippers worn at twelve o'clock noon if the frocks are in light tones? If not, what would be appropriate?

Ans.: When a bride wears a travelling costume, her attendants may wear afternoon dresses, but these should be simple, not elaborate, frocks. If dresses are too elaborate, they would not be appropriate with the tailoring costume of the bride. Azure-blue dresses for the bridesmaids and fuchsia for the maid of honour will be quite suitable, though they sound rather colourful contrast to the dark suit of the bride. Of course, it depends entirely on the tone of the colours selected; perhaps the shades that you have in mind are in pastel tints. Neutral shades like tan, mocha, or brown would be very good for the bridesmaids, and medium henna or medium blue for the maid of honour. A groom would wear a dark blue sack suit, with black or tan leather shoes if the bride wears a travelling costume, and the ushers, in that case, would have on dark suits, also. A bride may have as many attendants as she wishes, whether she is married in formal wedding-gown or in a travelling suit. It would be quite proper to have four bridesmaids, a maid of honour and flower girls. A ring bearer is rarely seen to-day at fashionable New York weddings. The ring is usually tucked away in the vest pocket of the groom or the best man and brought forth when it is required during the ceremony. Silver slippers are worn in the evening. For afternoon wear slippers are either intended to match or to contrast with the gown. The new honey coloured satin slippers are very good with tan, brown, and blue frocks.

Miss E. K.: I am to be married at a fashionable hotel in New York. Having a great many young women friends who are anxious to be bride attendants, I am at a loss as how to keep the good will of all of them and have my wedding at the same time! Would it be correct taste to have eight bridesmaids, four on each side, or do you think more attractive with four ushers and four bridesmaids? Is it in good taste for the groom to pay the clergyman's fee and that of the orchestra when the parents of the bride are taking care of the other expenses. What is the appropriate wearing apparel for a vacation of three weeks spent in Bermuda?

Ans.: A bride may have as many bridesmaids as she wishes. If she wishes to have eight bridesmaids and four ushers, there is no reason for having them. In the wedding procession, the ushers march first, two by two, followed by the bridesmaids, walking two by two, then the maid of honour comes, and, last, the bride appears on her father's arm. The penses which are borne by the father of the bride are the invitations, decorations of the church and house, the music at either place, conveyances of the bridal party to and from the church, the fees for the services of the sexton, the carriage and other helpers, the entertainment and the dinner which follow the ceremony, the presents of the bride to attendants, and the bouquets. The groom provides the engagement ring, a wedding present to the bride, and to the best man and to each of ushers, beside their ties, gloves, boutonnières, the bride's bouquet (sometimes, the groom likes to give the bride a ring bearer). (Continued on page 122)

The perennial popularity of velvets and velours for overhangings in private houses as well as clubs and hotels is due in a large part to their rich deep color tones which give such a delightful contrast to the lighter fabrics that serve as undercurtains.

Chamberlin Dodds



Harvey White MERRIMACK VELOUR DRAPERIES BY CHAMBERLIN DODDS

MERRIMACK VELOURS
are famous for their lustrous
finish

MERRIMACK VELOURS
are guaranteed sunfast

MERRIMACK VELOURS
are moderately priced at \$3.00
and up a yard

MERRIMACK VELOURS ARE GUARANTEED SUNFAST

THROUGHOUT changing styles in lighter draperies, velours continue as the favorite material for overhangings. These permanent draperies must be sunfast to give years of service. Merrimack velours are preferred by decorators and discriminating buyers on account of their permanently lustrous finish. Our new sunfast line in a wide range of colors is presented as a fabric of superior quality for drapery and upholstery work.

MERRIMACK MANUFACTURING CO., Lowell, Mass.

Lawrence and Co., *Selling Agents*, 89 Franklin St., Boston—24 Thomas St., New York.

Redfern

WRAP-AROUND



CORSETING

BROUGHT UP TO DATE WITH CLOTHES

THE achievement of the slimly smart silhouette is a matter of keeping the hips narrow, the back flat, and the elimination of the old-fashioned waistline. This a Redfern will do.

AT THE BETTER SHOPS

\$3.50 to \$35

Send for Booklet, Dept. B-7 The Warner Brothers Co., 347 Madison Ave., New York City; 367 West Adams St., Chicago; 28 Geary St., San Francisco.

ANSWERS TO CORRESPONDENTS

(Continued from page 120)

maids their bouquets, also), the marriage licence, the marriage fee, and the wedding-ring. All the expenses of the honeymoon are borne by him. The season in Bermuda begins about the first of January and lasts until the end of March, though many people go earlier and stay later. For those three months, however, the boats and hotels are very full, and it is well to make reservations in advance. On shipboard, country clothes are very generally worn, as the life is most informal. You will require a warm costume consisting of a dress with a comfortable top-coat or a suit and coat. Kasha, jersey, or any of the knitted woollen fabrics are excellent for this type of costume. Usually, woollen stockings and sensible walking shoes are worn, and a snug felt hat is essential. In Bermuda, there is dancing, tennis, golf, bicycling, riding, sailing, fishing, and swimming, so one must be prepared for any or all of these amusements. The length of stay in Bermuda will, of course, govern the size of a wardrobe, which should consist of the same sort of clothes that one wears at a summer hotel in the country. That is, one should have sweaters and skirts, simple one-piece frocks, cool printed crêpe or voile frocks, afternoon models of organdie, batiste, or chiffon, with hats and shoes and other accessories to match or contrast becomingly. One summer daytime wrap and an evening cloak will be needed. Several dinner-frocks and an evening gown or two, with slippers to match, will not be too much for this delightful place.

Mrs. R. J. E.: My sister, who has lived with me for two years, is soon to be married. There will only be a very few guests at the wedding, but there will be a reception in a rented assembly hall to, perhaps, one hundred and fifty guests. Should the reception invitations go out in our name or that of our mother, who is a widow living in another country, but who will attend the wedding, which is to be an evening affair? Will punch, sandwiches, ices, and cakes be sufficient to serve at the reception, and at what time should the guests be served?

Ans.: Though the situation is unusual, we see no reason for deviating from the general rule that wedding invitations should go out in the name of the parent, even though she may live at some distance. In this case, the invitations should read:

Mrs. Henry Bennett
requests the pleasure of your company
at the marriage reception of her daughter
Marion
to
Mr. Henry Burton
on Wednesday, the third of April
at half-past eight o'clock
at Assembly Hall
Ontario
Kindly send reply to
Ten West Tenth Street

For a wedding supper, it is usual to serve either chicken or lobster salad, or one hot dish such as creamed oysters or chicken à la King, and coffee, in addition to the menu that you have mentioned. Supper should be served about half an hour after the ceremony, as soon as the guests have congratulated the bride and groom.

Mrs. W. T. L.: Will you kindly answer the following questions regarding the bridal table-linen, bed-linen, and silver service? What initials should be used by the bride's family? What size letters should be used on the sheets?

How placed? What size hems? How should they be made? How wide should the hems be on the table-cloths? What is in better form, whipped, hand-stitched, or cross-stitched hems? What should the monogram be placed and what size should the letters be? How should napkins be made? What size are correct, and what size letters should be used?

Ans.: The marking of the table-linen and silver is an important problem, and the bride may choose either the Continental or English style of initialing. It is difficult to say which style is more popular in this country, but there can be no doubt but that the English is the more logical. The English tradition requires that if Mary Jenkins marries John Williams, her trousseau shall be marked M. J. W., which stands for Mary Jenkins Williams; whereas the European tradition prefers the maiden initials of the bride, as M. J. Both customs are followed in America and are regarded as in equal good taste. Linen that is acquired after the marriage may be marked with the initial of the family surname alone, or with a monogram that combines the initials of the husband's and the wife's Christian names with the family name. The style, size, and placing of the monogram on the linen varies somewhat to taste, and it is difficult to lay down hard and fast rules. The bride should insist, however, upon having all of her linen marked with the same style of monogram, varying it only as to size and elaborateness of design. Breakfast napkins may be twenty-two to twenty-four inches square and should have a two-inch monogram either in the centre of the napkin, in the corner about three inches, measured diagonally, from the hem, or in the centre side about the same distance from the hem. Luncheon napkins may be sixteen to eighteen inches square, and dinner-napkins twenty-two to twenty-eight inches square or larger. The rules for the marking of the three sizes—breakfast, luncheon, and dinner-napkins, are the same. Napkins should be marked in only one corner. Breakfast or dinner-cloths may be two and one-fourth by two and one-half yards, two and one-fourth by three, or two and one-fourth of a greater length, according to the size of the table. The monograms for the dinner-cloths should be about four and one-half inches in size and may be placed in the two opposite corners of the cloth or in the centre sides. If the initials are placed in the corners for an oblong table, they should be placed about thirty-six to forty inches from the corner, measuring diagonally. A wise thing to do is to measure the cloth upon the dining-table to see if a diagonal measured thirty-six inches from the corner will bring the initials well inside the plate space and yet not too near the centrepiece. If the table is round, it is usual to place the monogram on opposite sides of the centre, twenty-four to twenty-seven inches apart. For sheets, a four and one-half inch monogram is appropriate, although a smaller size is not unusual, and the letters should be placed in the centre of the upper end, just above the hemstitching. For pillow-slips, a two and one-half inch monogram is correct, placed in the centre end, just above the hemstitching. The napkins and table-cloths should have very narrow hems, not wider than a scant quarter of an inch. The newest style of hemming is the hand-whipped method.



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THIS wonderful new French Process Powder is not affected by perspiration—nor will it let an ugly shine peep through. Mello-Glo stays on until you remove it, making the pores invisible and the skin natural and more beautiful. This marvelous new Mello-Glo Powder is pure and fine and will create astonishing effects.

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A STIMULATING cleansing face tonic that puts life in the skin and at the same time removes all the dirt from the pores, keeping them tiny and unnoticeable. Brings color to the cheeks and prevents sagging muscles and loose skin. Takes the place of cleansing creams. One dollar.

Mello-Glo Beauty Cream

RUB this new marvelous cream into the skin thoroughly and leave on over night or remove any excess if used in the daytime. Notice how white and clear your complexion becomes. Nourishes, and purifies; imperfections fade away. Your skin becomes soft, smooth and youthful. One dollar.

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A NEW French process powder that is not affected by perspiration, wind or weather—stays on until you take it off; fine and pure. Makes the pores invisible, looks like beautiful natural skin. This new wonderful powder gives a soft velvety complexion. One dollar.

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UNTIL Mello-Glo Beauty Treatment develops for you a natural pinkness in the cheeks—you may use this special shade of Rouge made for Mello-Glo complexions. Furnishes a bloom of natural loveliness. Fifty cents.



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FIFTH AVENUE AT 36TH ST. NEW YORK

WITH THE PARIS DESIGNERS

WHEN a new mode is launched in the fashion world, its first importance is as an entity—"feminine elegance enters the mode," "the new silhouette flutters," "severity is relegated to the realms of the past"—but, when that aspect of the mode as a whole has been absorbed, it is fascinating to look behind it, to those designers who have made the mode what it is. They are like many collaborators in a brilliant pageant, each contributing to the success of the whole, each maintaining an individuality in their own expression. One looks for the individual traits that have come to be associated with the various couturiers. One is surprised at the infinitely varied means different designers use to accomplish the same end. Occasionally, a trend quite foreign to the accepted mode appears in some collection, interesting as an individual development. And, inevitably in a season such as this one, when the new themes are so completely and refreshingly new, when severity has rendered high place to grace, with the attendant innovations in fabrics, lines, and designs, in such a season, the designers are more than ever fascinating in their individual expressions of the mode.

CHÉRUIT

New ideas, new cuts, new combinations, new details, and new expressions of the silhouette, all these are found in abundance in the very Parisian collection shown by Chéruit. Soft, simple dresses with great revers and pointed collars, new cravat arrangements, buttoning cuts, all are distinctive, smart, and peculiarly Chéruit's. They resemble no other dresses shown this season.

Great originality and chic characterize the new type of tailored suits sponsored here. Very short black rep skirts, sometimes with front pleatings, godets, or circular fulness, have coloured blouses and coats of still another colour in some novelty woollen. A black satin suit is lined with brilliant blue taffeta, and the long blue taffeta blouse is trimmed with satin.

There are several dresses that can not be better described than as having double bodices and fronts. One soft reddish-mauve kasha dress has the front of its bodice cut at the sides in soft wings, while the centre of the bodice continues in one piece as the front of the skirt which buttons to the dress proper on each side, at the back.

The Chéruit separate coats are always interesting. This year, many of them are redingotes. Blue velvet collars a grey coat, and a black-and-white checked coat has a collar entirely of black velvet and long revers of the velvet banded by the material, while, on the sleeves, the narrow, rounded turned-back cuffs are of black velvet.

Taffeta pleatings of every sort are very characteristic of the collection. Round, fan-shaped, and sun pleatings are inserted into the hem-line of skirts. A band of pleated brown taffeta outlines both the top and the bottom of the turned-over high collar of a yellow kasha dress that is painted in soft brown and red, with triangles and zig-zags.

A long, tight jumper of black crêpe satin has cuffs and a great pointed collar of white organdie and is worn with a skirt made in a succession of graduated tucks. The jumper has vertical pockets on each hip which are trimmed with oval rows of cording. Cording is a favourite trimming with Chéruit.

The most pronounced feature of the Chéruit collection is the diagonal side to side movement found in both after-

noon and evening dresses. For an example, a black, red, and white printed crêpe de Chine dress has a diagonal tunic cut in the front only. This movement is accentuated through the high side of the tunic being pulled up over the gathered fulness of the skirt. The back of this dress is straight and plain, as are most of the Chéruit skirts. This silhouette is even more marked in evening dresses, both by the placing of flounces and applied fulness and by the pulling up of additional fulness on one side only. A dress in three shades of burnt-orange chiffon has this cut and accentuates it by placing two flat feather pompons high on one hip and very low on the other. Pronounced fulness in the front of the dress is a general feature of this season, but the diagonal placing of this fulness is peculiar to Chéruit.

Again, this season, Chéruit accents the edges of several of her fluttering, loose-pannelled, and wing-trimmed chiffon and lace dresses with narrow black pipings.

Many coats and many dresses have a deep V décolletage in front, reaching at least to the waist-line, and this gives an opportunity for many novel revers. A tan coat has great scarf revers of the painted gazelle that Chéruit uses rather extensively, while softer dresses often have attached panels and shawl collars.

A dress of white chiffon is cut with a double-breasted tunic that buttons with six buttons below the waist and has a gathered flounce of white lace. Brown lace and gold lace are combined for a long-sleeved afternoon dress. Two shades of beige lace and pale brown chiffon are combined for a straight dress with hanging points of gathered lace that give movement and flare to an otherwise straight silhouette. This uneven hem-line for afternoon and evening, often achieved by just these fluttering, pointed panels, is used very frequently. Chéruit also shows a new, loose, low, rectangular décolletage at the back of a pale mauve satin frock that has a scarf of mauve chiffon overlapping rounded panels hanging from a low waist.

EVENING MODES AT CHÉRUIT'S

For evening, Chéruit shows, among other beautiful wraps, several silver lamé redingotes that have deep, pointed collars and enormous revers of a new painted fur called "bibrine." Another evening coat of heavy black crêpe marocain has a long attached cape at the back, embroidered in gold and white, and a very deep collar and cuffs of ermine. A black chiffon evening dress has a band of flesh coloured chiffon forming the top of the bodice, which is finely dotted with silver spangles, as are the attached circular panels placed about the bottom of the skirt at varying heights. In the back of several lace evening frocks, Chéruit overlaps extra material and pipes the edges to make this detail especially noticeable.

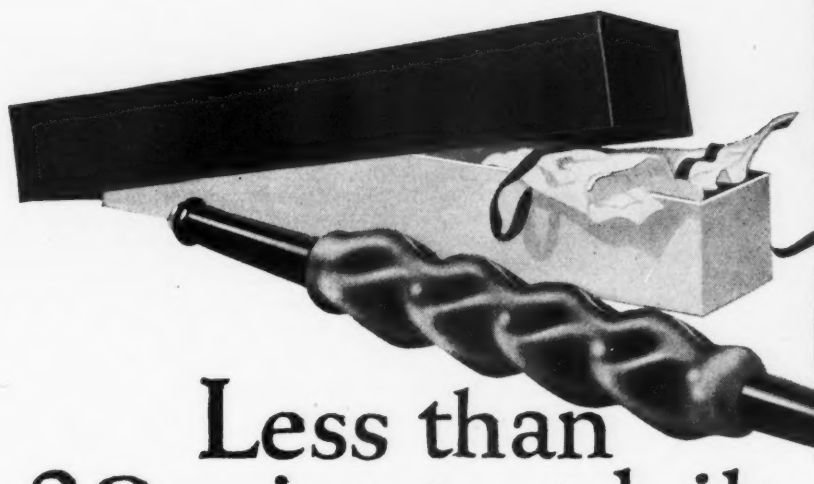
A very popular coat is of black sergé de soie, under a flaring circular coat, trimmed, as are the collar and the cuffs, with a flat band of black feathers.

Chéruit shows more black than is seen elsewhere. Some white, a great deal of colour, many painted dresses of chiffon, crêpe de Chine, or metal lamé in bois-de-rose, yellow, beige, mauves, or greens appear. Taffeta is used for trimmings and, in one instance, makes a very smart sleeveless coat edged with a pleated ruffle of taffeta, worn over a beautiful printed crêpe negligée. Chéruit shows many important, long evening scarfs, some of painted silver

(Continued on page 126)

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The Frances Jordan Reducer is a development of Swedish massage. Its scientifically grooved roller kneads the flesh like the skilled hands of a masseuse. It manipulates the flesh four ways at once.

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to health as well as a marvelous reducer. It stimulates the circulation and keeps the whole body in good physical condition. When you are using the Frances Jordan Reducer every day you feel at your best all the time!

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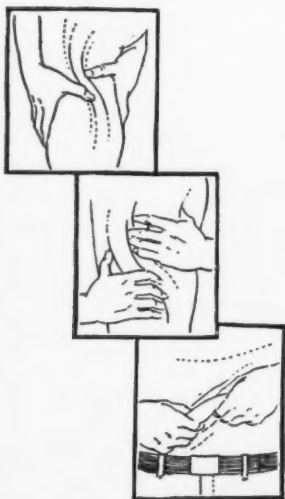
Department stores and specialty shops sell the Frances Jordan Reducer

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Here is the method so many women are using to protect their health and strength. At night for an hour or two before retiring, take off the shoes you have worn all day, and slip your feet into a pair of snug, cozy Daniel Green Comfys. Let your tired muscles and tensed nerves relax. Follow this rule for thirty days, and you will make your Comfys a daily habit from this time on.

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WITH THE PARIS DESIGNERS

(Continued from page 124)

lamé, others of metal lamé combined with tulle. Bands of metallized leather trim some belts, squares of hammered brass trim others, while bows and conventional roses in cerise and mauve taffeta ribbon brighten several black frocks.

CHANEL

Each collection shown by Chanel strengthens one's admiration of her very personal chic and unique talent. Mademoiselle Chanel has positive ideas about dressmaking, and, in her entire collection, despite its great variety, one feels one concentrated personality expressed with great technical mastery, great discrimination, and perfect taste.

The present collection shows no decided change from last season, but the perfection of detail and the elegant expression of simplicity are as arresting as ever. Chanel has forsaken none of her favourite ideas. Wing draperies, aprons, circular tunics, circular and flat flounces, jumper and bolero cut, bow ties, and narrow belts—all are present. Many of the day dresses, with their youthful chic, seem the apotheosis of pleats, buttons, and pockets. Never have these familiar objects been more pleasingly employed. Scarfs and fringe, too, have in no way lost their importance.

The Chanel waist-line remains low, though, now and then, a suspicion of a waist-line that is slightly higher in the front and slopes gradually towards the back, is felt. Yokes appear on both bodices and coats. There are short coats, long coats, and redingotes, with their slight flare, made of kasha, tweeds, discreet checks, crepella, crêpes, and some velveteen. Many of her coats have straight sleeves rolling back softly at the wrist, forming a cuff and showing the bright colour or gaily printed lining. Chanel also shows the sleeveless coats.

Sashes appear in novel ways—a plain blue jersey jumper has a pleated horizontally striped silk skirt and a pleated sash of the same material, while a black crêpe dress has a short unlined coat of black-and-white flowered crêpe de Chine—always a favourite in this house—and a sash of the same material. Many striped fabrics, both silk and woollen, are worked horizontally, and several dresses are embroidered in bayadere. For daytime wear, there is a novelty in a collarless black crepella coat, entirely beaded with small steel beads but for a deep band that borders the hem.

Red is a favourite colour in this collection. There is a very smart outfit of bright red wool jersey trimmed with gay round brass buttons, and a black crêpe dress has an amusing short coat tasselled and lined in red. Chanel continued the use of the deep wine coloured Grenade carnations. A very distinguished ensemble is made of deep wine-red crêpe de Chine and black crepella with a boutonnière of Grenade carnations.

White crêpe georgette beaded in silver, pearl, and crystal makes several ravishing evening dresses, all with very pronounced, low décolletage in the back. A gold lace dress with a circular apron, worked over black satin, has strips of lace falling from the shoulders, tying in the front of the bodice, and falling to the hem.

LOUISEBOULANGER

The new flowing, flying, elaborate silhouette, as well as the new pseudo-simplicity, find one of their greatest exponents in Madame Louiseboulanger.

Always the prophet of a truly feminine elegance, with an inexhaustible knowledge of the glorious dressmaking past, renewing herself with the facility of true genius, Madame Louiseboulanger makes dresses of to-day and even of to-morrow.

This season, Louiseboulanger has given a new twist and a new knot to scarfs that makes them seem a novelty. She lengthens the smart life of ottoman by a great, soft, double-breasted coat made of dark blue gros ottoman, with collar and cuffs of white ottoman, and by smart afternoon ensembles in black ottoman with short coats trimmed with upstanding pleated taffeta frills.

The diagonal crossing of soft folds or bands of material on the bodice is a very personal and favoured idea of Madame Louiseboulanger's, both for day and evening. A day dress in several shades of a warm green crêpe has these bands and, also, at a low waist-line, a short, outstanding flounce that adds a very new note.

Her evening dresses are important and extremely elegant; some are very gay and youthful; others, conceived in the truly *grande manière*, are adequate for the most formal and smart occasions in the life of an *élégante*. Many of her full, diaphanous evening skirts are very much shorter in the front, with longer, almost trailing, floating panels in the back. Other evening frocks are of vivid figured chiffons in which blue predominates. Blue is the most prominent colour in the collection. Several floating chiffon dresses disclose their butterfly inspiration, both in colour and in form.

Her individual and Parisian cachet is noticeable in evening wraps. A beautiful metal brocade cape is collared and half lined at the hem with vivid blue velvet, and a soft gold evening cape has two softly looped and gathered flounces of pale gold chiffon that hang from the neck in the back like an abbreviated cape.

MADELEINE VIONNET

The collection shown *chez* Vionnet is like no other, because the talent of Madame Vionnet is unique. With her great love and understanding of the classical purity of line and the sheer beauty of the masterpieces of Greek art, she also has a sensitive, sympathetic appreciation of the modern woman. Her mind is logical, and she thinks in geometrical forms. Madame Vionnet finds changing fashions too fugitive a goal. A whimsical mode does not interest her. She believes firmly in the gradual evolution of French dressmaking—the same trend that exists in the development and growth of the other arts in France, painting, sculpture, and music. It is in sympathy with this movement that Madame Vionnet creates her dresses. She understands the inherent character of materials, and she never forces them against their will, though she often does help them to disclose a personality.

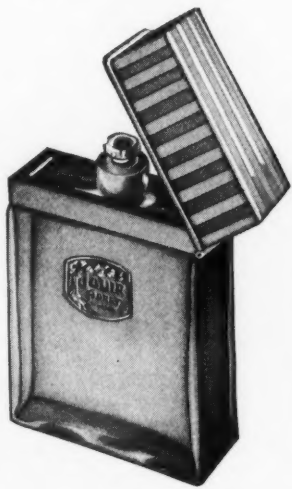
The collarless and reverless double-breasted coats, with their rounded décolletage, are the most striking feature of the tailored suits shown. When worn with a high stock collar and a full, two-tiered cape, their chic is incontestable. Many of the Vionnet suit jackets are fitted at the waist and in some instances, have a flare and, at other times, fit the hips snugly. Vionnet goes many of her light woollen dresses, as she does many crêpe dresses, at the waist-line only, which gives a very gradual fullness to both the bodice and the skirt. This silhouette has a peasant-

(Continued on page 128)



LE PARFUM

JOUIR..... (Joy)



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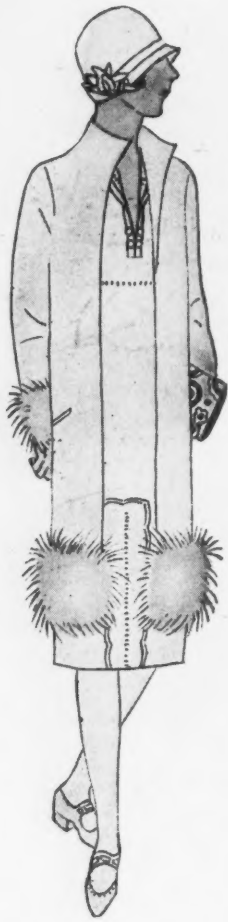
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WITH THE PARIS DESIGNERS

(Continued from page 126)



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We design and import appropriate hats and footwear to be worn with our outer apparel for young ladies.

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like quality that has extreme chic.

The disposition of bands of fine tucking in geometrical forms, diagonals, and soft, flowing curves in a wide band at the waist-line is also a personal and typical conception of Vionnet. Vionnet's printed crêpe dresses are always a joy. This season, a soft, floating dress, with a deep, circular cape-collar and panelled movement, has great black conventional poppies thickly splashed on a soft cream ground. There are many flowered chiffon frocks in soft, subdued colours. One of a pale pink and grey chiffon has a low, floating, pointed flounce arrangement made of applied panels and soft rose-like ornaments made of narrow strips of the chiffon sewed over the entire dress.

Vionnet shows several very smart black dresses, several black coats, and a flaring long coat. Her use of bows on bodices and skirts continues. She still balances a bow on one hip with a bow on the opposite shoulder, and bows, cut in one with the bodice, that tie in the front and back, continue to give movement and the look of dripping fulness so peculiar to Vionnet's bodices.

For evening, she shows heavily fringed black crêpe shawl arrangements. Her use of fringe is nothing short of masterly, both on capes and on evening dresses. Long and short silk and metal fringes take wonderful geometrical patterns, either in diamond or diagonal bands or in a spiral pattern. Her beaded encrusted evening dresses made of soft tinted crêpes are marvels of elegance with a frail springlike grace. Vionnet also shows a "robe de style" in soft almond-green lamé moire in which the full skirt is attached to the straight narrow bodice in points.

WORTH

This season, the collection shown by Worth has a new note in that every conceivable article of apparel, from riding-habits to bathing-suits, are presented. With the exception of a few waist-lines, placed slightly above the hips, the silhouette at Worth's has undergone no marked transformation. Greater width makes it distinct from the preceding one, the cut is more studied, the materials used are more supple, and real simplicity still exists, but is less apparent than before.

Ensemble effects are numerous: for day wear, in the guise of dress and coat, the first in crêpe or mousseline, the second in woollen goods, or, again, in a light-weight silk, unlined. The two garments, in general, are of the same colour, in different shades: the dress light in tone, the coat much darker. The mixture of two tones of the same shade exists also by superimposed effects: dark mousseline veiled by a lighter one. Certain tailormades are composed of a dark-hued skirt and lighter jacket.

Large jabots, with long points, adorn blouses, falling as far as the skirt, adding their soft note to that of wide skirts. There are gathered skirts, skirts with flat box pleats, especially in front, skirts indented with flares, skirts cut on the bias at sides, or belted with soft draperies. A few draperies coming from back to front are noticed for evening wear and for late afternoon. They finish either in a knot in the middle of the front, or a little to the side, under a novel ornament of some kind.

Although somewhat attenuated during the day, colour contrasts become more frequent and vivid at night, sometimes cutting the silhouette in two, in such combinations as black and pink, red and black, or white and black, the

skirt being always of the darker colour. From an ensemble point of view, two colours are predominant—the whole family of prune-violet-mauve-cyclamen, and the entire range of beige and brown tones, especially in the rosewood shades.

LANVIN

The collection shown by Madame Jeanne Lanvin is always of particular beauty. Whether they be simple or very elaborate in design and decoration, the frocks resemble no others shown in Paris.

A series of tailored suits have hip-length jackets, some of which are fitted, others straight and box-like. Other longer, three-quarters-length jackets have a slight flare with a fulness that starts from the shoulders, frequently with the rounded corners that are typical of this collection. Most of these suits are of kasha. Kasha is prominently used in the Lanvin collection, as it has been for some time. Madame Lanvin quilts and embroiders kasha in a new, flat machine-embroidery in self-colour. She shows several long capes and many gored ones of kasha with kasha dresses. Many of her coats are embroidered and have pockets in the interior, a characteristic note of the season. Lanvin also shows kasha painted in modern geometrical designs.

A skirt may have the lower portion slashed into narrow strips, and circles and dots are favourite motifs for embroidery and decoration. Sometimes, the bottoms of the full bell sleeves are so decorated; at other times, groups of circles dot the skirt. Again, appliqué circles of different colours are used. Polka-dotted foulards and surahs are frequently used as slips for kasha tunics or for collars, cuffs, jabots, and lining of capes and coats. Madame Lanvin has her own distinctive expression of the sleeveless coats. One is entirely made of grey monkey fur; one of black, broadcloth is entirely fur lined, as are several of crêpe.

The colourful and romantic imagination of Madame Lanvin, as well as her great technical prowess, is always happily expressed in the robes de style which so typify this house. They are of organdies, taffeta, moire, chiffon, georgette crêpe, and crêpe de Chine, with delightful motifs of decoration and trimming. Madame Lanvin shows painted organdies this season, with romantic painted flowers that resemble embroidery.

Many of Madame Lanvin's evening dresses are richly embroidered in beads, plaques, lozenges, strass, and coloured stones. Several are noticeable because the most important motif of decoration is placed higher on the body than ever before. Even these richly decorated dresses have pronounced movement this season.

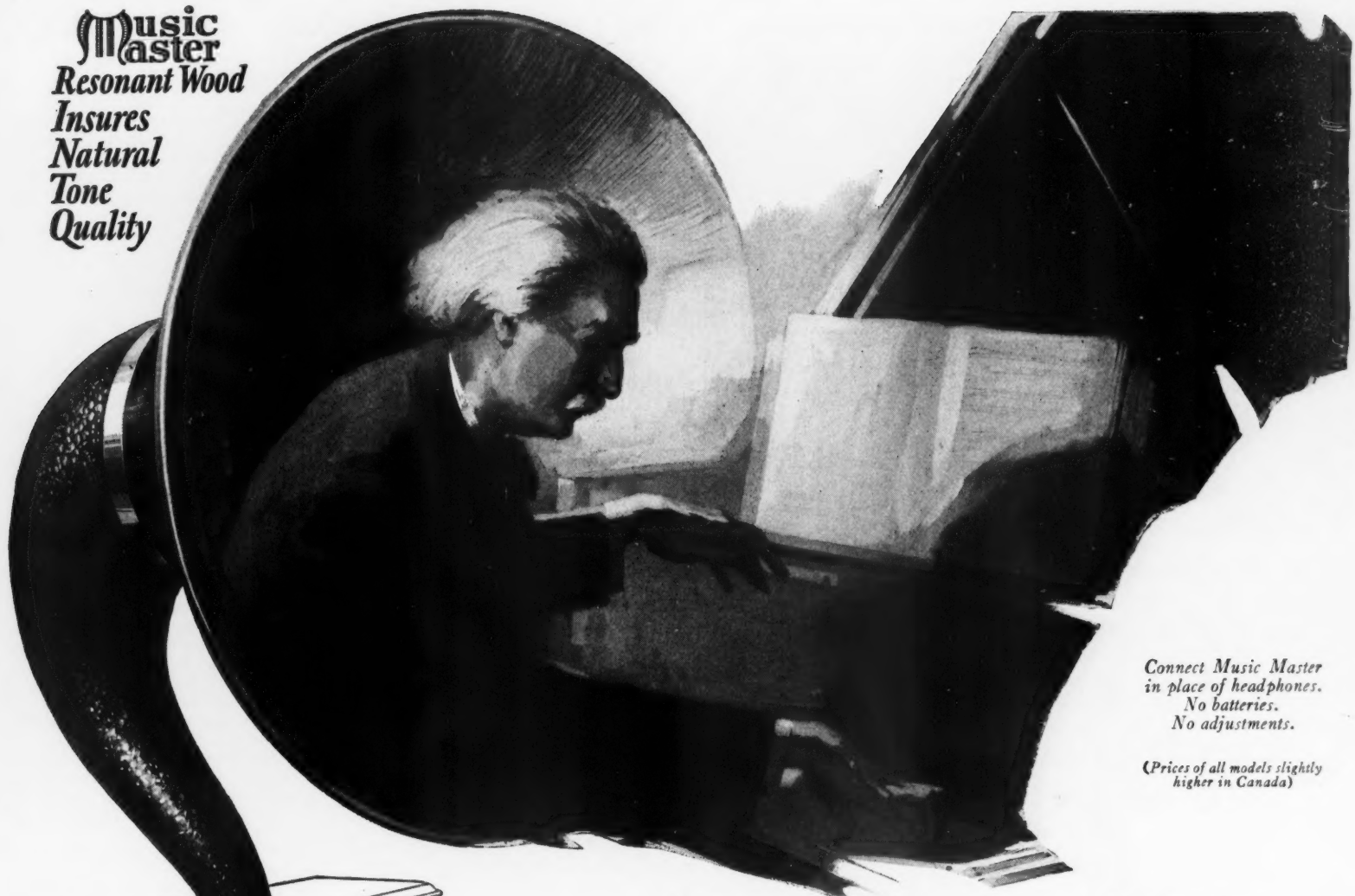
Madame Lanvin shows much yellow-absinthe-green, a great deal of beige, some rose, blue, mauve, and a little black and white. Black and white, black and red, and black and white and red are shown as combinations.

RENÉE

Essentially Parisian, with its classic line enlivened with many new details, Madame Renée's collection is one of the great successes of the season. Its most striking feature is the repeated use of painted fabrics with garlands, geometrical patterns, or animals done in an ultramodern way, and generally in three shades, lacquer-red (or green), grey, and black, not only on crêpes and chiffons, but also on kasha and jersey.

(Continued on page 130)

Music Master
Resonant Wood
Insures
Natural
Tone
Quality



*Connect Music Master
in place of headphones.
No batteries.
No adjustments.*

*(Prices of all models slightly
higher in Canada)*

Music Master Makes any good set BETTER

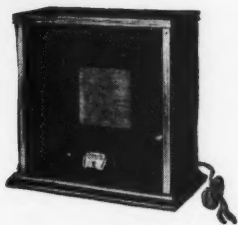


*Model VI, \$30
14" Wood Bell*

*Model VII, \$35
21" Wood Bell*



Model VIII, Mahogany Cabinet with "full-floating" Wood Bell \$35



Model V, Metal Cabinet, Mahogany Finish, Wood Bell \$18

MUSIC MASTER transforms mere radio reproduction into artistic re-creation—any set—your set—no matter what "speaker" you now use.

Mere assertion? No! Statement of fact—and this is why:

The sound board of the piano is wood. Violin and 'cello, the "human voices" of the orchestra—wood. The amplifying bell of Music Master—wood. It is the wood that produces natural tones.

Not by chance is Music Master's tone chamber heavy cast aluminum, but because this metal eliminates over-vibration and imparts a tonal brilliance all its own.

And lastly—supremely—this Music Master balance of resonant wood and non-vibrating metal unites to preserve, to produce, to re-create the overtones and harmonics that mold sound into music, give color and timbre to voice, and endow a musical instrument with individuality.

Music Master—the musical instrument of radio—there IS no substitute.

Buy Music Master and be safe—buy Music Master and improve your set—buy Music Master and exchange mere radio receiving for artistic radio re-creation.

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Music *RADIO*

Master *REPRODUCER*



The Custom-Corseted Look

THE FIGURE THAT KNOWS NO BIRTHDAYS

MOULDDED into the lissome lines of lovely youth by her Practical Front Corset, she faces the future without fear for her figure. She is the woman who knows that by forgetting age, youth lives and that the youthful figure is the surest dispeller of Time's handiwork.

She has learned, this woman of perennial and never-failing beauty, that this corset gives her a subtle combination of the two most needed attributes of corsetry.

With its patented, exclusive and pleasantly adaptable Inner Elastic Vest, the Practical Front both moulds her figure into a svelte youngness of line, holding it so, and is at the same time as flexible and yielding as the very Spirit of Youth itself.

Sportswear, tailored suit and evening gown, she wears them all with equal grace. There are models for every figure, \$5 upwards to \$12. Write for new booklet, "The Mirrors of Youth and Beauty."

P.N.
Practical Front
PAT-USA AND FOREIGN COUNTRIES
CORSETS

I. NEWMAN & SONS, INC.
 Fourth Ave. & 18th St. New York

WITH THE PARIS DESIGNERS

(Continued from page 128)

Madame Renée has created a series of ensembles of great distinction for which she employs a new and very good combination of wool rep and taffeta.

The Renée tailored suit coats are more often short than long; that is, of hip length. Renée has always a particular flair for colour, and this season she offers a series of beige, dark greens, and some bright blues. Black is only used in transparent materials.

PREMET

At this house, the silhouette follows the straight and narrow way, the waistline is unimportant, and the movement of the skirts is concealed by pleats, slashes, and gathers. Charming lingerie details, vests, collars, cuffs, and jabots, add a springlike note to this essentially Parisian collection. Premet continues to dot these lingerie bits with single and bunches of flowers.

The Premet tailored suits are always of special interest. This season, the coats are generally of hip length, slightly shaped at the waist. Many coat-dresses are executed in fine, supple woollens—rep, serges, and kasha—which are often *chiné*.

Printed materials are used less generally than plain fabrics, both for simple dresses, more elegant afternoon dresses, and for ensembles. Several new tissues are featured—sergé de soie, crêpes caira and palmegre (artificial silk crêpes with long microscopic motifs) and crêpe lola.

DŒUILLET

The Dœuillet collection is pleasing in its supple line and in its studied details and is full of invention and distinction. Straight hip-length jackets, belted and beltless, and at times with a rectangular yoke in the back, are used for tailored suits. Grey-and-white and brown-and-white woollen mixtures are frequently employed. Long coats for the afternoon ensembles show only four inches of skirt. Combinations of a kasha coat and plain crêpe de Chine dress in pale pastel shades are very popular. Contrasting colour effects are found in other ensembles of alpaca, rep, and crêpe de Chine.

Crêpe de Chines, crêpe georgettes, chiffons—plain and printed—, and blond chantilly lace are favourite afternoon fabrics. Chiffon and crêpe georgette are decorated for the evening with various multicoloured motifs of beads and paillettes, sometimes in several pastel shades, while vivid colours and metals often decorate black satin and black chiffon, plain and ciré. The smart deep V décolletage, back, front, and underarm, is much featured in this collection.

MOLYNEUX

The outstanding qualities of Molyneux's unusually charming collection are a very distinguished ensemble, freshness of colours, and an extremely mobile line. Light-weight materials, such as mousseline, lace, and crêpes, play a prominent rôle.

There are fringes—pearl, silk, or strips of materials—; narrow, rounded, superimposed panels; flat, hollow pleats; gathers placed at equal intervals round the skirt or grouped in front; long silk tassels; floating sections of material—, no means have been neglected to ensure that each dress shall convey an impression of mobility, grace, and feminine charm.

A noticeable fact is the absence of tailored suits—replaced by ensembles of coat and dress. For these, kasha

and crêpe are alternately used. Molyneux goes in for an incredible amount of printed crêpes or mousselines, choosing the shades in such a way that the effect is very subdued, although, at the same time, very young.

Natural colour beige predominates, especially in kasha, among the plain materials. There are some woollen materials in chiné shading from beige to grey. Black is reduced once and for all to transparent materials.

DRECOLL

Drecoll offers many unexpected details, many new interpretations of sleeves, jabots, collars, and belts, and his collection bears an undeniable stamp of originality. A supple, slender line, without narrowness, is the dominating note. The width, generally placed low on the skirts, is given either by encrusted-shaped sections or a bias cut much at the sides, which widens in a flare.

The costume composed of the skirt and a blouse-sweater adjusted to the hips is seen. One of these models is in "shadow points"—a cashmere in diagonal stripes going from white to black through all the tones of grey in such a way as to give the impression of the modern designs so insistent this season.

Several large, flaring coats, cut in many gores and trimmed with civet, are very smart—while gores are frequently used on bodices with a slightly fitted quality.

It is in the many varied forms of sleeves that the greatest fantasy is found at this house. A sort of big, double, rectangular jabot is placed on the front of certain dresses. On a black dress, this jabot would be red or white inside, and black outside. A great number of models trimmed with ribbon—in knotted belts or floating ends—are to be seen. A real innovation in material comes to us in the form of a woollen rep ciré, which, at a little distance, looks like leather.

LELONG

Lucien Lelong shows a youthful collection of attractive models, carefully studied to give great sveltness and grace. His collection is also cleverly planned to permit every woman, whatever her type, figure, or age, to find a suitable, lovely dress.

Two important novelties are the ensemble called "double-purpose" costume—a woollen morning dress which shows, through its slits, slashes, and neck-line, a vision of the printed crêpe frock beneath, intended for afternoon wear,—and his "pocket-handkerchief" evening dresses, lovely in line and cut and so very light and sheer that they take little space without creasing, in a full week-end bag.

The use of carefully hidden trousers with many of the smart tweed sports suits has become a Lelong classic. Lelong replaces the tailored dress with ensembles of alpaca or sergé de soie. As soon as a dress is more elaborate, the material of its coat is always very supple and more elegant.

Lelong shows, as well as chiffon or lace dance frocks in lovely pastel hues, a series of important jewelled and beaded dresses, rich and perfect in workmanship.

JEAN PATOU

Jean Patou, in his spring collection, beautifully shown by his American and French mannequins, proposes a line entirely different from the familiar one of

(Continued on page 140)



A Charm

more Potent than Perfume Itself

Over in Europe women who are noted for their loveliness are using a charm which comparatively few American women as yet appreciate.

It is an after-the-bath "dusting powder" which surrounds the body with a subtly provocative aura that is not so much a fragrance as a breath of immaculate cleanliness—an air of springtime freshness that *lasts thru-out the day* and is all the more alluring because it seems so natural.

This powder neutralizes all body odors; but it is much more than a deodorant. It soothes the skin; but it is much more than a talcum. It is

a charm that makes you more than lovely—lovable.

Frankly, this powder is expensive. But it is utterly unique. It is known as "Morny Dusting Powder." If you do not use it, a rare treat awaits your discovery of it.

Morny also makes a wonderfully fine face powder and a delightful talcum. Like Morny Dusting Powder, these products may be had in various odeurs, of which we recommend in particular, "Chaminade", used in seven royal courts. They are for sale by all the best retailers of perfumes and toilet luxuries.

MAURICE LÉVY
Sole Wholesale Distributors in the U. S. A.
 120 West 41st Street, N. Y. C.

Maurice Lévy, 120 West 41st St., N. Y. I enclose 50c for The Morny Week-End Package containing specimens of 7 imported Morny products valued at two dollars—the ideal way to become acquainted with the finest of all toilet luxuries.

Name

Address

MORNY

Paris and London

- Chaminade Dusting Powder . . . \$3.75 a box
- Chaminade Face Powder . . . \$3.75 a box
- Chaminade Talc . . . \$1.50 a bottle
- Chaminade Soap . . . \$1.00 a cake
- Chaminade Bath Salts . \$3 and \$7.50 a bottle

For Travelers—individual cubes, each sufficient for a bath, \$3 a box of 1 dozen
 Also extract, toilet water, creams and other toilet luxuries.



Fashion, in her daytime hours, enthuses about all-over prints. The frock shown is made of a two-color Penikees print in 40-inch-width, with deep border.

Colorful Prints are Now in Vogue

FOR Spring and Summer's most charming costumes no materials can be more delightful than the new Penikees Prints. The smartest of all-over patterns, the newest border effects—brilliant or demure in colorings—on richly lustrous backgrounds of finely ribbed silk and wool fabrics.

For those who prefer plain shades the same weaves are shown in all the fashionable tones.

Ask for Penikees Silks by name—at the silk counter of your favorite store.

**PENIKEES
SILKS**

CARL SCHOEN SILK CORPORATION
260 FOURTH AVENUE NEW YORK



Russian peasants wear the gay handkerchief rather for comfort than for chic



The high-crowned felt hat is very well known in the province of the Black Forest



The felt cloche, trimmed with braided felt, is a mode of Austria

Here is the picture hat, as Tyrolian chic would have it



This is the original Tyrolian felt hat now so favoured by fashion

FROM PEASANT TO PARIS

By DOROTHY GOOGINS

THE Anglo-Parisian mode is an eclectic soul. She borrows here, there, everywhere, drawing her livelihood from the town-dwellers of the world, but much of her inspiration from its peasants. For, out of the life of the country comes much of the cut and colour of its apparel. But out of the life of the city—grey, with silver windows—comes the sophistication, the adaptation, of this apparel to new fashion requirements.

In this present ruling mode, for instance, there are countless examples of peasant influence. Country folk from the four corners of the earth have had a hand in its making. The people of China and Japan have contributed their pyjamas, the Tyrolian mountaineers their felt hats, and the Russian peasants their bright coloured handkerchiefs. The shawls of Spain have long since been adopted and are now on one of the upgrades of their popularity. How different they look,



The woman of the Malay peninsula is smart with her sleek "bobbed" head and earringed ears

though, when worn sedately by a countrywoman of Spain, under her modist mantilla! For Spain is essentially a land of modist women. Only the dancers drop their shawls to display warm bare shoulders, and only the Carmens carry roses in their teeth.

From Spain, too, comes the bolero, which is in and out of favour at almost regular intervals. This spring, it will appear in a modified form—such as that given it by Jean Patou—on street frocks.

The sleek, smart coiffeur of to-day, which displays an earringed ear, has been worn for centuries by the Malay. She, too, knows the French "bob." And, even as the Anglo-Parisian mode, so the Tyrolian has always had its picture hat. This field of research offers infinite possibilities—far too many to consider or sketch here. "From peasant to Paris" is not such a long way, and it is one that is continually travelled.



From China comes the pyjama costume, which is steadily rising in sartorial importance



The Spanish shawl—what a demure accessory it is, to be sure, on its peasant wearer!

her beauty vital to the usual beauty of daily use

POINT today brant pe Marie, Q "A tall gold, a ro eyes and the rose-l who know Grandc cousin to Queen of Nicholas birth in t Europe. At sixte fortunate upon the Today and intern bilities in extraordin national d the simple magnificer queen in I prettiest p A woma whom ma beauty—C highly pla Personal a allow the v her face." More an woman w practically few thoug regular car fresh, clear YEARS tories vital need method is their high must keep



What the most beautiful Queen in Europe says about the care of the skin



No woman is so highly placed that she can afford to neglect her beauty. Personal appearance is vital to her success—she cannot allow the usual marks of fatigue or exposure to show in her face. I believe that her beauty can be thoroughly guarded by a daily use of Pond's Two Creams."

Marie
Queen of Roumania

POINT to another woman in the world today whose beauty, power and vibrant personality are equal to those of Marie, Queen of Roumania!

"A tall, majestic figure, hair of red-gold, a round white throat, flashing violet eyes and long lashes sweeping demurely the rose-leaf of her lovely cheeks." One who knows her well describes her thus.

Granddaughter of Queen Victoria, cousin to the King of England, to the Queen of Spain and to the late Czar Nicholas of Russia, she has lived from birth in the midst of the great affairs of Europe.

At sixteen she became the bride of the fortunate heir to the Roumanian throne and entered upon the vivid flashing life of the Balkans.

Today no queen in Europe has such influence in state and international affairs. Yet, in spite of her responsibilities in matters of state-craft Queen Marie is still extraordinarily beautiful. Whether she wears the national dress, as she often does when she mingles with the simple peasant folk, or her robes of state and her magnificent crown jewels, she is known as the queenliest queen in Europe, just as her daughters were called the proudest princesses—before they married kings.

A womanly woman as well as a queen—and one to whom many things have come because of her own beauty—Queen Marie feels that "No woman is so highly placed that she can afford to neglect her beauty. Personal appearance is vital to her success—she cannot allow the usual marks of fatigue or exposure to show in her face."

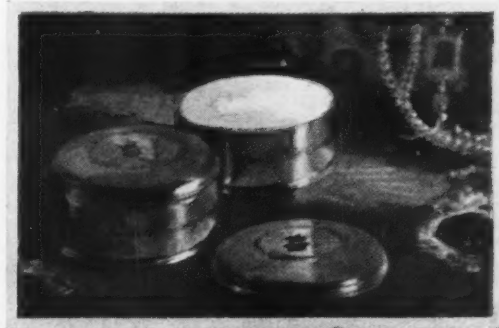
More and more, women are realizing this—that the woman who is careless of her personal appearance is practically never the woman who is a success. Yet a few thoughtfully chosen toilet preparations and a little regular care every day are all one needs to keep the skin fresh, clear and youthful.

YEARS ago one manufacturer devoted his laboratories to perfecting the two creams that answer the vital needs of the skin. Today the famous Pond's method is used everywhere by women who, because of their high position tax their skins the most and yet must keep them loveliest.

HER MAJESTY, MARIE, QUEEN OF ROUMANIA

A recent portrait by Philip A. de Laszlo, eminent European artist. Queen Marie, a writer of distinction, has done much to foster the Roumanian national arts. She is greatly beloved by her people and is called "the mother-in-law of the Balkans," having married her two eldest daughters to the Kings of Greece and Jugoslavia.

Below a pair of silver boxes from Tiffany and Company, bearing the Queen's crest and filled with Pond's Cold and Vanishing Creams, sent by the Pond's Extract Company as a gift to Her Majesty. They are reproductions of a pair of early American silver boxes made about 1750, now in the New York Metropolitan Museum of Art.



Every day, and especially after any exposure, the thorough cleansing that keeps the skin clear and fresh. For this use Pond's Cold Cream. Smooth a generous quantity on your face and neck letting it work deeply into the pores, cleansing them of all impurities. Wipe the cream off with a soft cloth. It will bring with it the excess oil, powder, and dirt your skin has been collecting all day. Repeat the process. Now notice how youthful and clear your skin feels—and looks—how smooth and relaxed. Finish by dashing with cold water or rubbing it with ice. If your skin is very dry, use Pond's Cold Cream at night, too, patting it in where wrinkles begin to form. Let it stay on until morning.

And then, to protect your skin and as a foundation for powder, use Pond's Vanishing Cream. Smooth in just a light film, enough for your skin to absorb. Now notice how soft and smooth your skin is to the touch, how lovely to the eye. The delicate greaseless Vanishing Cream protects your skin, so that no amount of wind or sun will roughen it. And you will be delighted with the velvetiness with which your rouge and powder now go on, blend—and stay—for hours!

MOST skins need a Pond's cleansing only once a day, but after exposure of any kind, such as a dusty train trip or a long motor ride, you will find there is nothing more refreshing or relaxing to your skin than a thorough cleansing with Pond's Cold Cream. Finish up, as always, with Pond's Vanishing Cream. It gives you just that last touch of brilliancy and smoothness that—to be absolutely perfect—your complexion requires before you powder!

Take care of your lovely skin. Begin today to follow the method the beautiful Queen of Roumania so heartily recommends. Your beauty like hers, can be, as she says, "thoroughly guarded by a daily use of Pond's Two Creams." Buy your own Pond's Creams in jars or tubes and use them faithfully every day. You will be enchanted to see how quickly your skin looks fresher, more youthful—with a freshness and youthfulness you can keep. The Pond's Extract Company.

FREE OFFER—Mail this coupon today for free tubes of these two famous creams and a little folder telling you how to use them and what famous beauties and society leaders think of them.

The Pond's Extract Company, Dept. D
137 Hudson Street, New York.

Please send me your free tubes of Pond's Cold and Vanishing Creams.

Name.....
Street.....
City..... State.....



Altogether Different— the Coach as Buick builds It

In the Coach as Buick builds it, you will find an entirely new type of Coach—altogether different.

This Coach body is built by Fisher, solidly and staunchly, to Buick's exacting closed car standards.

Distinctive body lines are enriched by two tones of Duco, the permanent finish. Deep cushions and seat backs furnish armchair luxury for *five*. Two wider doors, hinged at front, give passageway to rear seats while front seat passengers remain seated. The new Fisher V. V. one-piece windshield increases driving vision—affords tight comfort when the weather is raw—ventilates *all* the interior, when it is sultry.

And this new Coach comes on either of the two famous, four-wheel brake Buick chassis—Standard and Master—identical except for wheelbase length—each one recognized everywhere for high quality, dependability and sparkling performance.

Before you buy any Coach, see the Coach that Buick builds. It is altogether different.

BUICK MOTOR COMPANY, FLINT, MICH.

Division of General Motors Corporation

Pioneer Builders of
Valve-in-Head Motor Cars

Branches in All Principal
Cities—Dealers Everywhere

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WHEN BETTER AUTOMOBILES ARE BUILT
BUICK WILL BUILD THEM

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She refused to become a "Cripple!"

Little chapters from the story of how the Arch Preserver Shoe changed the ideas of a Nation. Number 8.

"ALL that the women of my family ever talk about is how terribly their feet hurt," Mary B—, of New York, said one day shortly after her graduation from college.

"Aunt Jane can't dance because she can hardly stand up. Aunt Ethel can't entertain because it kills her to be on her feet more than an hour. And even you, Mother, won't go down town to luncheon with me because of your pesky old feet."

Her mother smiled a bit wistfully. "I guess weak feet run in our family, dear. All the B— women have been troubled in the same way."

"All the B— women!" There was defiance in Mary's voice. "Well, I can name one woman in this family who isn't going to have awful old feet. I refuse to be a 'cripple!'"

"Of course," replied her mother, "you can wear the ordinary health shoes, if you wish. They're so ugly, though. I'd rather have aches than to try to appear in them."

"No, I don't mean to do that. I don't believe it is necessary to suffer with your feet just because you insist on being well groomed. I believe there are correct shoes that are both stylish and healthful and that will keep my feet comfortable. And I intend to find them right now before I have a single ache. I'll try every shoe in the world until I do find them."

It was six years ago that Mary B— looked for and found the one shoe that felt best on her well feet and also satisfied her ideas about appearance.

She is twenty-eight now, well into the "foot suffering" age in her family. She is a young mother, too. But she is happy and healthy and enjoying perfect feet. She plays tennis and golf, dances, and often walks for miles through the country with her husband and young son.

She refused to be an old-young woman. She refused to wear "unsightly health" shoes. She proved

that no woman in her family, in spite of tradition, need have a single foot ache or pain.

She found in the Arch Preserver Shoe the features which keep feet well, features which allow the feet to function normally, without strain or abuse.

She has learned how wonderfully the concealed, built-in arch bridge supports the feet, preventing any tendency to sag and weaken. She has learned how perfectly the inner sole, because it is flat, eliminates the pinching and "bunching" of the forepart of the foot. She knows that the blood-vessels, bones and nerves of the feet are not interfered with in any way in her Arch Preserver Shoes.

And finally, she has learned that because this shoe is fitted differently — from heel to ball — she never has to worry about getting a comfortable pair, or about "breaking them in."

She wears the Arch Preserver Shoe to all of her social functions, and she is proudly upholding the traditions of the B— family regarding the appearance of its women. In other words, she is living a normal, happy, healthy life, without a thought to her feet.

Instead of being held back by the old-time foot problem she is being constantly urged by her vigorous feet to do more, to take part in things. She has proved, too, that it is so much more satisfactory in young womanhood, or, at least, before foot troubles begin, to adopt the right shoe, the shoe that keeps feet well.

It might also be interesting to note that Mary's mother, grandmother and aunts are all wearing the Arch Preserver Shoe now.

Won't you write us for our special little booklet, "Use Your Feet?" It will tell you so many important things about your feet and the shoes you should wear. It costs you nothing, yet it may mean a great deal of happiness to you.

THE SELBY SHOE CO.
341 Seventh St., Portsmouth, O.
*Makers of Women's Fine Shoes
for more than Forty Years*



Don't wait until your feet become troublesome. Let this book tell you now how to keep them well while wearing the smartest styles.

The Selby Shoe Co., 341 7th St., Portsmouth, O.
Please send postpaid your booklet, No. 41, "Use Your Feet", and name of Dealer.

Name _____
Street and No. _____
P. O. _____ State _____

THE
ARCH PRESERVER SHOE

*Supports where support is needed —
bends where the foot bends*



No. 78



No. 125



No. 122



No. 30462

Look for the trade-mark on the sole and lining of every genuine Arch Preserver Shoe. Sold by 2000 dealers. Styles for all occasions. All widths, AAAA to E.



Made for women and misses by only The Selby Shoe Co., Portsmouth, Ohio; for men by E. T. Wright & Co., Inc. Rockland, Mass.

Haviland China



Illustration directly above shows the design in slightly reduced size

ONE of the many charming open stock patterns on view where Haviland China is sold is featured here: A formal Cashmere border relieved by flower tendrils—an oriental symphony of blues, yellows and reds.

Since 1837

our china has enjoyed an enviable reputation. In purchasing be sure to notice carefully the Trade Marks.

Haviland
France

Unless these Trade Marks appear on each piece, you will not be getting the

Genuine

Haviland China

Manufactured at Limoges, France

Haviland China may be found in wide variety at all first class China and Department stores. Write for name of nearest dealer if you have any difficulty locating one.

Haviland China Co., Inc.

11 East 36th Street, New York

THE PAGEANT OF THE MODE

(Continued from page 53)

Ensembles for every occasion are shown in all the collections. "Ensemble" has become a very elastic term. It designates dresses and coats which are actually made of the same material and also includes garments with a note of colour or a motif of decoration as the only common bond. Both for day and evening, the greatest chic of the season will be achieved through a perfect ensemble. Harmony will rule, though clothes be less simple and more elaborately elegant.

ENSEMBLES AT VARIOUS HOUSES

Molyneux has a novelty in a beige kasha dress with its accompanying kasha-lined coat of blue-printed beige crêpe marocain (page 54). By using a very dark crêpe for the dress and lining of a very light kasha coat, he brings another chic novelty. Louiseboulanger makes a coat for a plain blue crêpe dress of a very gay, but small, plaid (page 44). Worth makes frock and coat of the same colour, the frock in a lighter tone and the coat rather dark. Dœuillet shows the same idea in his collection, and he also combines crêpe de Chine and kasha, dyed in the same pastel colour, the crêpe for the frock and the kasha for the coat. The opposition of dull and brilliant materials is as lovely, this season, as ever.

Renée combines taffeta and rep for many of her lovely ensembles (page 52). Patou uses two different coloured printings of the same crêpe de Chine for the dress and the lining of an ensemble. O'Rossen uses both sides of crêpe satin for a tailored ensemble. Many of the ensemble dresses are in tunic form. One of the most pronounced features of the collection is the continued popularity of the long tunic dress. Cream lace, metal insertion, and woollens are again combined in tunic form for day wear.

The coats of the ensembles are almost invariably of seven-eighths length and often are slashed, showing a gay, vivid crêpe underneath. For morning, the cut of these coats frequently remains straight and manish. For afternoon, great fulness, more cut, and invention are used, giving the effect, of course, of more feminine elegance. Premet has a pleated, finely patterned crêpe de Chine dress over which is worn an unlined chiffon coat trimmed with crêpe bands (page 53). Unlined chiffon coats, often sleeveless, are worn with chiffon frocks. The same is true of chiffon ciré or georgette crêpe. Molyneux borders and collars these very light-weight coats with deep bands of fox or lynx. Worth shows an ensemble with a plain beige chiffon dress and an unlined coat of leopard-like printed chiffon made like a redingote, with collar and cuffs of real leopard (page 48). Patou shows unlined crêpe de Chine coats as finely pleated as their accompanying frocks.

Jenny and Drecoll both have a novel ensemble which is in reality a coat-dress. The front of the printed crêpe de Chine dress and the lining of the rep coat are cut in one and are attached at the under arm seam to the back of the coat. Vionnet has an ensemble of black alpaca with a short black coat which is cut in one with the dress. Each side of the short coat falls in a soft, slightly cascading movement, showing the white alpaca lining.

THE MODE IN SUITS

There are trim, strictly tailored suits in kasha, rep, tweeds, and novelty

woollens shown by many of the great couturiers. There is also a series of suits that are less tailored and have a softer, "dressmaking" quality. Some of the jackets are fitted, others are semi-fitted, and some are straight. A very few are belted. The largest proportion of suit jackets are hip length, but some redingotes and long coats are shown both by Vionnet and Chanel. Vionnet shows also the jackets that are decidedly nipped in at the waist-line and made with a flare. Jean Patou has not one long jacket in his whole collection. They are either short, straight hip-length coats, or just a bit longer and very strictly tailored. O'Rossen, on the contrary, only shows jackets that are nearly as long as the skirt and not strictly tailored, being made with inserted godets, slashes, or large, fancy appliqué pockets.

O'Rossen, Chéruit, Chanel, and Louiseboulanger show silk suits. A very smart tweed suit at Louiseboulanger's has a double belt across the front only, one belt of tweed and one of black patent leather. Another Louiseboulanger suit, in black and red "cheviottes mélangées," has an apron of narrow panels piped in black.

Drecoll and Worth show suits with beige coats and brown skirts, a pleasing note. Among other contrasting materials in suits, Chéruit shows a grey, pink, and black plaid checked coat, worn over a pink crêpe de Chine blouse and a black rep skirt. Vionnet shows a novelty in a suit with a double-breasted coat, the neck-line cut in a deep oval having neither collar nor revers. Such suits are frequently worn over vests with high collars. She also shows a navy-blue rep suit with a long rep cape.

SPORTS COSTUMES

The jumper or sweater blouse with its plain or pleated skirt is still the main idea on which the various interpretations of sports clothes are based. Sports clothes are as prominent in the 1925 wardrobe as they have ever been, but, this season, there is a difference—a marked tendency to classify them as a separate item. Lanvin and Jean Patou have opened special sports shops. Boivin, the well-known French haberdasher, has turned his men's shirts and pyjama tops into very chic blouses and jumpers, which are worn with plain and pleated skirts. Agnès, the milliner, takes men's balbriggan undershirts, paints them in novel modernist designs, and makes them into striking sports sweaters, while J. Suzanne Talbot, now a dressmaker, as well as a milliner, trims the balbriggan shirts and kasha jersey jumpers with grosgrain ribbon, giving an astounding chic. Lelong shows sports suits in gay and sober woollens with carefully hidden trousers. Madeleine Vionnet is making striped blazers with plain pleated skirts, and thus the amusing pilfering of masculine raiment goes on. This same designer shows, also, a sports costume with a bright red kasha coat, straight and fitting very snugly at the hips. It is worn over a sleeveless, two-buttoned piqué vest with deep points buttoning on a finely pleated crêpe de Chine skirt.

Much kasha is used for sports clothes, and both Molyneux and Lanvin embroider kasha for some of their sports costumes. Louiseboulanger sponsors silk jersey, and Premet shows some sports dresses made of brocaded crêpe de Chine that would be delightful for yachting. Chanel, this season, has a new way of working the necessary ful-

(Continued on page 136)



Four pieces
of LOUIS XIV Sterling



Mary Chilton

A design of delicate Puritan simplicity, named for the first woman to set foot upon Plymouth Rock.

Lady Constance

The charm of distinguished lines, with unaffected ornament to soften their severity, marks this pattern.

Virginia Carvel

A deeply-etched floral decoration here frames a spacious panel to display the owner's initial.

Louis XIV

An extremely delicate, modern refinement of the rich motifs that characterized the decorations of the Louis Quatorze period.

Lady Mary

This decorative, yet simple, pattern derives especial distinction from the dainty cartouche midway of the handle.

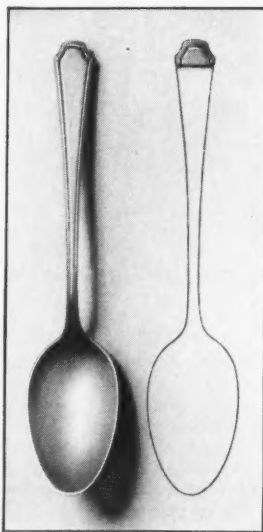
D'Orleans

This regal and costly pattern, with its striking beauty, was designed especially for those who demand exclusiveness in all appointments.

La Fayette

A model of that chaste early American beauty which years of possession and use can only make more precious.

TOWLE PATTERNS THAT WILL GRACE FASHIONABLE SPRING WEDDINGS



What is the difference?

The following definitions are given here for those who may not have a clear idea of the terms commonly used to describe table-ware containing silver.

"Sterling"

—The mark which means: "This meets the U. S. Government standard of purity."

"Solid"

—Silver of Sterling purity all the way through, always stamped with the Sterling mark.

"Sheffield Plate"

—Ware made from a sheet of silver fused onto copper. Genuine Sheffield has not been made for nearly 100 years, but some modern electro-plated ware is illegally stamped "Sheffield."

"Plate" or "Silver Plate"

—Terms used in this country to describe ware composed of a base metal (nickel alloy, white metal, etc.) coated with a thin film of silver.

The illustrations above show (a) a teaspoon of Sterling Solid Silver, and (b) a section indicating the relative amount of silver required to coat a teaspoon of equal size in what is considered first-grade plated ware.

Will your wedding-silver still be fashionable at your "silver wedding"?

IT will be *solid* silverware—sterling—of course.

But be oh, so careful in selecting your pattern! You must live with it always! Don't choose one that may embarrass you by its *grotesquerie*, even a few years hence.

Impossible? No. Remember that bustles and puff-sleeves were once fashionable. And there are quantities of solid silverware made ten years ago which you would not dream of having on your table today.

Choose beauty, for beauty lasts! It is *always* fashionable. It has a timelessness which makes it eternal. When you choose silver designed by craftsmen whose earliest traditions are standards today, you are choosing a standard of

beauty, distinctive and permanent.

TOWLE Silver!

Moultons and Towles, in one unbroken line, have been dominating influences in American silverware designing since 1690. You find modern TOWLE Silverware gracing beautifully appointed tables today for the same reason that Moulton Silverware is preserved in the new American Wing of the Metropolitan Museum of Art—both possess the beauty that defies time.

While costing no more than other types of solid silverware, TOWLE Solid Silver (sterling) is usually to be found only in those jewelry stores known as centers of authority in matters of taste. In such stores you may see the originals of the patterns pictured above.

The TOWLE SILVERSMITHS • Newburyport, Massachusetts

TOWLE
Solid Silver Exclusively

THE PAGEANT OF THE MODE

(Continued from page 134)



Through constant professional use, this scientific cream has been introduced to women all over the world. Send for trial size bottle and make the test described below.

*There is one fundamental need
of every type of skin*
—SCIENTIFIC CLEANSING

To insure skin loveliness requires special care in choosing your cosmetics. Each type of skin has certain definite needs which must be carefully considered. Yet there is one fundamental—*Scientific Cleansing*—upon which the entire success of beauty treatments depends.

Soap and water alone will not do—nor will cold creams. These will remove surface grime to be sure. But to remove the foreign matter which in spite of everything becomes embedded in the pores, a liquid cream is required—one which will penetrate deep enough to dislodge all impurities.

There is no cream for this purpose to compare with the E. Burnham Cucumber Cream. For years it has been in constant use professionally—at BURNHAM'S (world's largest beauty establishment) as well as by countless other beauty specialists.

Make this test! Cleanse your skin thoroughly with any cream—or with soap and water. Now with a soft cloth apply a little Cucumber Cream. Wipe off thoroughly and look at the cloth. *The results will amaze you!*

A special test size bottle of this scientific cleansing cream will be sent to you upon receipt of ten cents and your dealer's name. (Please address our Professional Department, 138 N. State Street, Chicago.) You will find full size bottles at drug stores, department stores or beauty shops.

E. BURNHAM, INC.
NEW YORK ESTABLISHED 1871 CHICAGO
Professionally Demonstrated Preparations



ness in a sports skirt. She straps and buckles a group of half-stitched pleats at the right side back. Another of her sports models has flat two-and-a-half or three-inch pleats that button or unbutton at will. For her very smart crêpe de Chine outfits, she still uses corrugated pleatings, at the neck, the top of the sleeves, the cuffs, and on the skirt, as in the model on page 42.

EVENING DRESSES

Evening dresses are the most difficult dresses of all to make, and, in many collections, it is the evening dresses that are the weak points. But the successful models are so lovely and so varied that one is recompensed for the less fortunate ones.

Chanel shows, among other evening dresses, some of black lace with graduated circular flounces and others with wing-like draperies. A lovely soft green crêpe georgette evening dress has a three-tiered skirt formed of overlapping leaf-like tabs. Other three-tiered dresses have flat rounded flounces, wing draperies, a bow on one side of the skirt, and, on the other, a bow and streamers. Seed-pearl fringe trims a red crêpe dress, and a green crêpe dress has three rows of scalloped fringe on the skirt, and a diminutive shoulder shawl fringed in the same manner.

There are many important spangled, beaded, and jewelled dresses again this season. Worth, Lelong, Dœuillet, Molyneux, Lenief, Premet, and Drecol all show beautiful dresses of this type. There are many soft lamé dresses, and Chéruit shows an evening dress of sea-green tulle combined with silver lamé. Louiseboulanger makes a dress with a striped silk bodice and pleated central panel falling over a skirt of finely pleated black tulle. The Vionnet crêpe dresses, with their Greek line and their rich beaded incrustation, are among the triumphs of the season. Very few brocade evening dresses are shown.

EVENING WRAPS

There is greater brilliance and opulence in evening wraps than in any other garments shown in the spring collections. They are very varied in form, cut, fabric, and decoration. There are both straight and flaring coats, feminine and Oriental in spirit, but somewhat masculine in cut, made of dazzling brocades, sometimes simple in colour and sometimes multicoloured. These are fur-trimmed, sometimes with fur collars, sometimes with collar and cuffs, while a few have deep band trimming at the hem. Worth and Patou use inserted and applied metal lace on some of their wraps. Many wraps are embroidered, beaded, and jewelled, and some are fringed, like the Vionnet model on page 47.

One of the pronounced novelties of this season are the coats and sleeveless cape-coats which are made of unlined chiffon, both plain and printed. Vionnet and Callot combine shoulder shawls with very long fringe with metal lamé to make unusual evening wraps. Vionnet has a marvellous cape of gold-and-white Persian brocade bordered and collared in black velvet. She also shows an ermine wrap with a soft shawl collar trimmed with star-like pinwheels of ermine tails. Louiseboulanger has taken an ottoman lamé checked in black and white squares to make a very smart evening coat and has trimmed the hem with alternating black and white fringe. Chanel lines

a deep red velvet evening coat with silver. This model has a second reverse of silver, and the sleeves and slashed sides of the coat are laced with silver cord ending in silver tassels. She also has several fur-trimmed capes entirely made of finely shirred crêpe georgette.

Chéruit shows one of the smartest wraps of the season, of black satin with a collar and bands down the front of bright red velvet. From a distance, it appears to be a great, free, swinging cape, but a view of the back discloses a narrow central portion of the wrap tightly belted to the figure with a black satin belt, thus forming a coat back. Her gold lamé coats trimmed with fur of a carefully harmonizing golden hue are very smart.

SIGNIFICANT DETAILS

The prevalence of lingerie touches this season is very marked on daytime dresses of almost every type for day wear. It appears in collars, revers, ties, jabots, scarfs, cuffs, puffs on sleeves, and pleated insertions, and there are many lingerie or crêpe de Chine chemisettes accompanying tailored suits or coat-frocks, frequently made with high collars in the form of a mannish stock. Patou shows many of these.

Lace, linen, batiste, crêpe de Chine, chiffon, metallized leather in gold, silver, and bronze are used for collars and revers. Worth and Dœuillet show triple collars and revers combining both colours and materials, such as rose crêpe and organdie and silver lamé or two shades of grey crêpe with one of orange.

THE IMPORTANCE OF JABOTS

Jabots are everywhere—some short, some so long that they reach to the hem of the skirt. They are of the material of the dress or of lace, chiffon, linen, tulle, crêpe, or a combination of materials and colours. Both straight and shaped jabots—pointed or circular—are shown. Patou and Vionnet, among others, cut them in one piece with the bodice.

Chéruit has a very pronounced novelty in the frequent use of circular, fan-shaped sun pleatings of taffeta and crêpe satin. They trim the ends of scarfs and the hems of skirts; they are inserted into slashes on blouses and into the notches of revers. Leather is used for trimmings, belts, and applied patches by Worth. Snakeskin, lizard, suède, pigskin, and metal leathers all are smart this season. Bows and ties, small and large, are prominent on collars, neck-lines, waist-lines, and hip-lines in front and on the side, and Louiseboulanger uses a gigantic silver lamé bow to trim the back of a silver-trimmed evening gown. Pockets appear everywhere. There are patch pockets, padlocked pockets on great coats, pockets in the lining of coats, and most sports blouses and jumpers have two low front pockets.

Yokes are used on suits, coats, and dresses, in many instances, and ribbons appear more generally than in previous seasons. Flowers, too, have a very slight revival, and a few braids are used. Embroideries are not numerous, but there are some of Oriental and floral design. An exception to this statement is the wide use of bead and jewelled embroideries for important evening gowns. Linings of coats are frequently decorated with embroidery and incrustations of contrasting colour. Many buttons are used as a trimming.

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AS NEVER BEFORE, Madam,
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The Secret Of A Good Figure Is A Good Corset



Nature gives to every normal woman a beautiful figure. Skillful La Camille corset designers help her keep it and take care of it. They have perfected garments which are healthful, flexible and sensitive to the slightest movement of the body. Yet these garments support and hold the figure in graceful, tapering lines.

Such garments are sold under the name of "LA CAMILLE," or International "NAMELESS".

The most comfortable corsets in the world

The International
"NAMELESS"



Meadowbrook couriers searched the world for such a fabric

Lacy straw, that looks like hair—a sheer, lustrous fabric, but sturdy of shape and unwiltable in dampness.

Deft, dark fingers in Sunny Italy weave the delicate straw for these distinctive "Venetian body" hats. And then, in our own California roof-garden studios, slim, smocked artists shape them—trim them—make them gay in colors born of sunshine.

In every city there is a shop where one always expects to find the best. That shop will gladly offer for your inspection its wide assortment of Meadowbrooks.

THE International "NAMELESS" fits so comfortably it is hardly noticeable yet it gives you a graceful, slender figure, as well as resting support.

The International "NAMELESS" obtains these results without boning and tight lacing. Ingenious darts give you smooth, youthful lines, which make the prettiest of your frocks even prettier.

Your corsetiere can supply you with the International "NAMELESS" in either front lacing or semi-elastic, non-lacing garments. She can also show you other La Camille garments, such as Dreskwiks, Superalls (Combination Corset and Brassiere) and a complete line of brassieres and bandeaux, as well as rubber reducing corsets and step-ins.

For sale by leading dealers everywhere



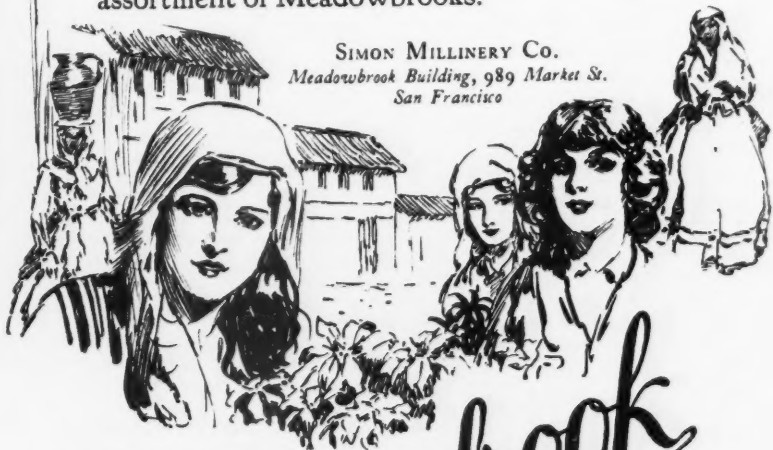
The Ventilo Back



The Ventilo Back, shown at the left is an exclusive La Camille feature. It is essential to health and comfort. The twin row of openings follow the spinal cord—the nerve center—and permit it to live—to breathe. Pressure on the sensitive vertebrae—so often responsible for that tired feeling in the back—is eliminated.

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SPORTS HATS
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Dorothy Burgess, the flapper in "Dancing Mothers," wearing one of the new crepe coats for spring. Designed by Bergdorf-Goodman.

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616 FIFTH AVENUE
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These charming little sub-debs have already acquired the sophisticated habit of wearing FASHIONETTE HAIR NETS

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PEARLS

COLLECTIONS IN PARIS AS WELL
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SPAULDING & CO.

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No Hooks—No Eyes—No Elastic—No Bones



The Snuggleband

MODERN corsetting no longer caricatures woman's figure, but accepts as its ideal the "human form divine" and molds the figure into the natural, girlish lines of youth.

The Snuggleband was scientifically designed with just this ideal in mind. It is made of rich, firm satin, with no bones or constricting elastic to hamper freedom of movement, but so cut that it holds the figure in lines of natural grace and affords a fitting foundation for the slim silhouette.



The Snuggleband is easily adjusted—it "wraps" across the back, buttoning in the middle and on either side—six buttons in all, no hooks or eyes. Laundered as easily as your lingerie. In pink or white, price, \$12. The Snuggleband is also offered in imported English mercerized broadcloth at \$9.

The Bromley Panty-brassiere, sketched on the left, is a combination brassiere and step-in of heavy glove silk which buttons on to the Snuggleband, making a three-in-one garment which cannot get out of place. Or you can buy the Bromley straight-line brassiere of glove silk, which buttons on to the Snuggleband, making a two-in-one garment which "stays put." Panty-brassiere, \$12; Bromley brassiere, \$4.

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The Snuggleband is sold at the following stores. If your favorite shop cannot supply you, write us direct, sending bust and low waist measure.

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SEEN ON THE STAGE

(Continued from page 138)

"THE WILD DUCK"

THE Actor's Theatre, having attained distinction last year with "Hedda Gabler" and distinction and prosperity this year with "Candida," has evidently decided that in revival lies salvation. At any rate, for the third production of their subscription season, they are offering Ibsen's mordant tragedy, "The Wild Duck." And a magnificent offering they have made of it. Under their ministrations, the people of another country and another age come to life for us. While, because of the difference in customs and manners, and even in points of view, we are not able to feel with them always, to experience their tragedy completely, yet the sting is there. Their point of view may be so different from ours that emotional identification is not possible, but they are real people enduring real sorrow, and the human in us extends the heart to the human in them.

A really great company gives a remarkably fine interpretation of "The Wild Duck." In only one member does it fall short; Warburton Gamble is too conscious; he does not deceive himself,

and Hjalmar Ekdal must deceive himself. But for Tom Powers as the idealist made up to resemble the young Ibsen, for Moffat Johnston, for Blanche Yurka, who carries about her an indefinable atmosphere of peasantry, for Thomas Chalmers, who sees through them all, for Cecil Yapp's delicate rendition of old Ekdal, for all the rest, one must reach for superlatives. And especially for Helen Chandler, as the young girl who immolates herself on the altar of another's ideal; the gaucherie of adolescence, the credulity, the aspiration, the clarity, and fragile beauty—Miss Chandler expresses all that. And more.

One leaves the Forty-Eighth Street Theatre humble and yet assured, with humility and still with the head held high. This work of a full generation ago is not fresh in subject, in technique, in setting; it is not experimental, it has not had to devise a new form; it simply tells a story of human beings in the old way, and the blood flows in their veins, and they live and hurt us after all the years. What a commentary on new movements and eccentric means!

WITH THE PARIS DESIGNERS

(Continued from page 130)

past seasons, a line which, without any feeling of eccentricity, breaks the monotony that has characterized the similar models of recent collections. There is a series of dresses in chiffon, crêpe de Chine, and crêpe georgette with ample skirts, softly flaring, and with a form that has a reminiscence of the princess dress. Many cuts and details pleasantly trim their bodices and are very new after the wearisome flat bodice of the recent collections.

The most striking feature in the Jean Patou collection is the raising of the waist-line. The waist-lines, when they are marked, are at a point about half-way between the hip-line and the normal waist. Jean Patou is careful not to raise the waist-line uniformly, but varies the placing with the style, the cut, and the tissue of the dress. There are two general types of dresses, those with the waist-line marked by a belt or decoration and those which indicate the body through a fitted or semi-fitted quality. The first keeps to a rather straight silhouette with the important fulness dissembled in inserted pleats, pleatings, and gathers. Those in the second group achieve their fulness through the new complicated cut.

Tailored suits, shunning the long jackets, have mostly short, hip-length jackets, frankly fitted and worn with high-collared blouses. Others are straight and box-like, and some are actual boleros. For afternoon and evening, the coats are very long and more ample. Jean Patou believes firmly in the distinction of the ensemble, and he shows a coat or wrap for almost every dress. Ensembles of flesh coloured crêpe de Chine, hyacinth-blue, beige, and a great deal of pink and bois-de-rose, may have their short coats of the same colour and material, or of kasha, or even of cretonne printed in a con-

trasting colour. Dresses are often made of the same material that lines the coat, and, even in the evening, there are again ensembles. The embroideries in the Patou collection all are Persian or Oriental in inspiration.

CHANTAL

Mademoiselle Chantal shows a charming collection, her second, with wearable dresses that reflect good taste and an accomplished technique. Kashas, tweeds, novelty woollens, alpaca, crêpes, and chiffons, all play their rôle.

Her superimposed sports sweater vests, made of lacy Shetland wool shawls and again of monochrome shades of chiffon, are very smart and unusual. A white, finely pleated crêpe de Chine frock is worn under a smart, unlined black chiffon coat with a deep, fully gathered flounce in a printed chiffon gay with red roses. The copper ornaments that frequently trim her blouses are especially happy when used on a white crêpe de Chine.

MARTIAL ET ARMAND

Fulness, movement, grace, and youth all appear in the attractive and feminine collection of Martial et Armand. Supple silks, intricate cut, pleats and pleatings, softly blousing bodices, gatherings, godets, and panels, all make the dresses young and slender at moments and floating and fluttering at others.


Ombre chiffon, gay prints of every pattern, in both chiffon and crêpe de Chine, plaid silks, alpacas, both plain and plaid, are here, and the dainty lingerie touches are very noticeable—collars, jabots, frills, vests, guimpes, and cuffs of batiste, fine linen, crêpe de Chine, chiffon, organdie, and lace. Many new pleatings are used in extremely novel motifs and designs.



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The Foster "SABOT"

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A FOSTER origination idealized from "le sabot"—the wooden shoe of the French peasants.

Produced in black, brown and blonde Kid and in "Amber Calf," with contrasting lapels.

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There are just as many grades of permanent waving as there are of shoes or silk hose. Remember this when you have your hair permanently waved. Seek a parlor which advertises The Frederics Method. For there you will find experts of the highest type who offer you the greater permanency, safety and beauty which this superior method assures. If you do not know of a Frederics Method Parlor, we will gladly send, on request, the name of one nearby.




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On Sale at all Leading Department Stores and Corset Shops

ASK FOR THEM BY NAME

No. 928

No. 928—The model illustrated is an exquisite little confiner without shoulder straps, ideal for evening wear. It is made of beautiful French lace, trimmed with a delicate wreath of buds and has a very fine flesh lining. At the back there are two rows of elastic and three hooks and eyes.

It is but one of the many beautiful new A. P. & "Girlish-Form" Brassieres which particular women favor.

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Kindly send me your FREE Style Booklet,
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What a whale of a difference just a few cents make



**4 out of 5
now lose**

The law of averages is immutable. Dental statistics prove that four out of every five over 40—and thousands younger, too—are marred by Pyorrhea. Do you want to escape?

It takes healthy gums to keep healthy teeth

If you neglect your gums—let them get in a "run-down" condition—you may soon be numbered among Pyorrhea's countless victims.

Bleeding gums are Nature's first warning. Then the gums begin to recede, lose that rich, healthy pink color. Poisons collect in pus pockets and often drain through the entire system, causing indigestion, anaemia, rheumatism and other serious diseases of mid-life. In the final stages the teeth loosen and fall out.

Take no chances—use Forhan's

If used in time and used consistently, Forhan's will prevent Pyorrhea, or check its progress—something ordinary tooth pastes are powerless to do. It contains just the right proportion of Forhan's Astringent (as used by the dental profession in the treatment of Pyorrhea). It is safe, efficient and pleasant-tasting. Even if you don't care to discontinue your favorite dentifrice, at least start using Forhan's once a day.

Forhan's is more than a tooth paste; it checks Pyorrhea. Thousands have found it beneficial for years. For your own sake ask for Forhan's For the Gums. All druggists, 35c and 60c in tubes.

Formula of R. J. Forhan, D. D. S.
Forhan Company, New York

**Forhan's
FOR THE GUMS**

More than a tooth paste—
it checks Pyorrhea



General Photographic Service

In the dining-room of the New York house of the Duchesse de Richelieu, one sees how net glass curtains are used to retain the architectural features of mullioned windows

FOR THE HOSTESS

**A Recipe for a Bouillabaisse
And Other Sea-food Delicacies**

This bouillabaisse a noble dish is, A sort of soup, a broth, a brew, A hotch-potch of all sorts of fishes That Greenwich never could outdo. Green herbs, red peppers, mussels, saffron, Soles, onions, garlic, roach and dace, All these you eat at Terre's tavern In that one dish of Bouillabaisse.

around this, the fillets of sole are placed. The fish are drained from the soup and piled on the crouton, and the soup is poured over and around them. The whole should be highly seasoned and served very hot with large pilot biscuits.

CRAB GUMBO

To two quarts of fish stock, one large onion, three stalks of celery, two bay-leaves, two tomatoes, and one green pepper are added. This mixture is simmered, until the vegetables are soft, and is put through a sieve. Then, half a pound of okra (cut in pieces) is cooked in the stock and kept hot. Two tablespoonfuls of butter, one large onion, and a clove of garlic chopped fine are placed in a saucepan and cooked until soft, but not brown. Two tablespoonfuls of flour are added to this and cooked, and, gradually, the fish stock and okra are poured in. Also, three tablespoonfuls of finely chopped raw tomato, omitting most of the juice, should be added, and the whole boiled up. About ten minutes before serving, the meat from four large cooked crabs, the legs cut in halves, and half a pint of cream with salt and pepper to taste should be added. The gumbo must not be allowed to boil after the crab has been added.

A MODERN BOUILLABASSE

One dozen large oysters, half a pound of picked shrimps, one large or two small lobsters, three large crabs, two dozen soft clams or two cans of minced clams, twelve small fillets of sole, and some medium-sized firm tomatoes are required to make this dish. A large onion and a clove of garlic should be cooked until soft in two tablespoonfuls of butter, and two tablespoonfuls of flour should be added and cooked. Into this, one quart of highly seasoned fish stock and about half a pint of juice from the clams are poured gradually and boiled for a few minutes. Then, the fillets of sole are seasoned with salt, pepper, and a little onion-juice, rolled up, and made secure with either string or a toothpick and gently poached in a little of the stock, in a separate saucepan, and kept hot. About ten minutes before serving, two tablespoonfuls of spinach purée, a four-ounce bottle of small white pickled onions, drained from their liquor, the crab meat, lobster cut in pieces, oysters, shrimps, clams, and half a pint or more of cream should be added to the stock. Enough quarters of firm tomatoes are fried in butter, to which a clove of garlic has been added, to make a border on a deep platter. A large crouton of bread is toasted and placed in the centre;

HERRING ROE SOUP

The soft roes from six fresh herrings are required to make this soup. To three pints of good fish stock, one large onion, three stalks of celery, a large clove of garlic, a spray of parsley, and two bay-leaves are added. This is simmered, until the stock is reduced to one quart, and then is strained. Two tablespoonfuls of butter and flour are cooked together, and the fish stock is gradually added and boiled for a few minutes. Then, half a pint of cream is put in. The herring roes, poached in a little salted milk, are cut each in three or four pieces and dropped into the soup, which is salted and peppered to taste.

(Continued on page 146)



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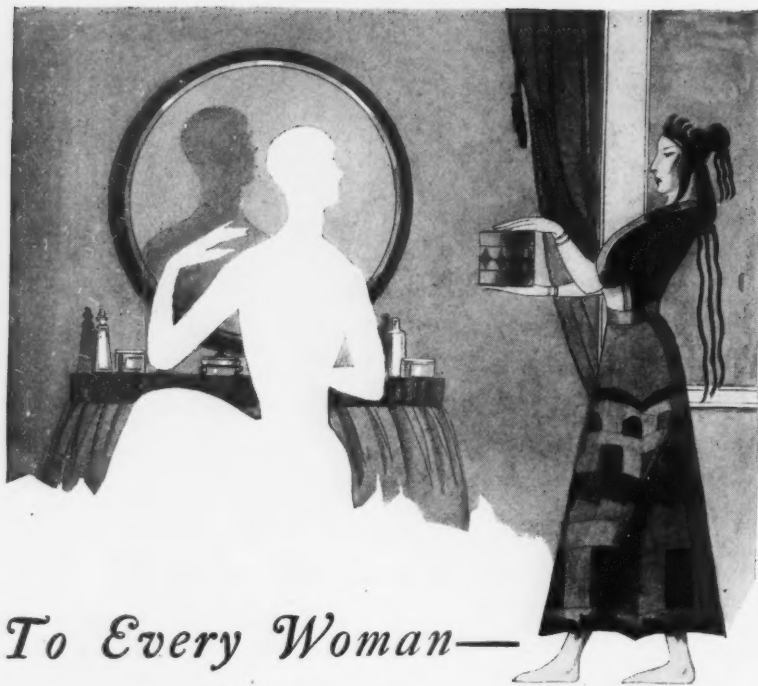
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Many stores patronized by the discriminating woman can fill your needs. Should your favorite shop be temporarily unable to supply you, write direct to Marjorie Ford, and also request her interesting booklet, "The Homage Paid to Beauty".

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L A B E L L E F R A N C E

French Cities, Like French People,
Reflect An Innate Joie de Vivre

By POLLY FLINDERS

*Hey nonny no!
Men are fools that wish to die!
Is't not fine to dance and sing
When the bells of death do ring?
Is't not fine to swim in wine
And turn upon the toe,
And sing hey nonny no!
When the winds blow and the seas
flow?
Hey nonny no!*

FROM the steamer deck, the traveller contemplates the edge of England—its characteristics are coolness, greenness, smoothness, emptiness. Lying on the water, as though it had but lately risen to the surface, it seems to consist essentially of watery substances and to be, perhaps, a piece of sea-ice or a cut from the side of some great fish. As the traveller watches the bride's train of the ship and the porpoises bounding along parallel to the coast, he thinks, necessarily, of subaqueous regions. "Nothing in England is obvious," he says to himself; "the English have to dive for their treasures as though for rare shells and seaweed; even their great men pass almost unnoticed, like fish in a river. How different is France!" he thinks, turning in the opposite direction and following with his eyes the prow of the boat. Though, superficially, the two coasts seem to have been divided by a knife and forced apart by an obstinate flood, yet France can be seen, at a second glance, to be made not of water but of earth.

FRANCE—THE VIVID

France is dry and crisp, and houses crackle on the surface. There is an appearance, as one more nearly approaches, of gaiety, crowd, and colour. Whether it is from the way the inhabitants pile up their buildings, or from the way they put glass in the windows that continually catch the sun, paint the sides of their houses, fill their window-boxes, and hang out their household linen and cleaning ware (even the brooms are painted emerald and red), or whether it is because of their love for red and yellow wine—whatever may be the reason—, there seems to be an aerial reflection of all these things as one approaches France; the sky seems to flutter with flags.

"So it is throughout," philosophizes the traveller, "the French show you their wares, their tastes, and their thoughts, and are proud to enjoy them. In the heart of France is a furnace; men are warm there, they are solid and certain, they believe in their great men as they do in their wine, and, just as they understand that there are ways to cook and to arrange a shop-window, they understand that there are ways to write and to paint. Admirable land," sighs the traveller, "land of pleasure and sense; everywhere banners of good humour!" Banners, indeed! As his eyes reach the stone and grass front of Dieppe, he sees that the sky is, in fact, full of coloured balloons and flying kites; on the tops of the hotels and on the Casino towers, there are flags, and, on the castle hill, a garlanded roundabout.

Nor, if he should penetrate into Dieppe, will this first view be belied. Dieppe is a town of the strangest contrasts, but, beneath them all, lies that essential sense of pleasure, that ac-

knowledge of *la douceur de vivre* that seems to find ceaseless and infinitely varied expression throughout France. Here is a harbour. Cliffs guard it and swinging bridges divide it into sections, wherein are packed fishing-boats, "steam packets," tugs, and vessels with orange funnels, bound for the East. To the right is the town that spreads on to the harbour's edge just as the railway lines spread into the town. The houses are ancient and are built over yellow arches; they seem to lean against one another, and their immense windows that open like entrances to barns still retain their exquisite, early, iron balustrades. The famous fish-market stands opposite the arches, amongst the railway lines, and is passed daily by the Paris express; the great doors are thrown open, exposing the piles of fish and the shouting *poissonnières*.

THE BASIC COUNTRY FOLK

It is market-day. From the fish-market and round it, all the way up the Grande Rue to the Grande Place (which itself is filled with stalls), sit the country people who have brought just one or two things to sell. They sit in a row, on camp stools, for the most part, on both sides of the street, waiting patiently with their particular wares before them. One large fine rabbit, for instance, is displayed in a basket at the feet of its owner, or a single duck is carefully placed on some straw, looking a little scared. Next, there may be two hens; next, some pats of butter and a large pail of cream, with a ladle sticking out of it; next, a bunch of the brightest asters. In the middle of the street, the populace push their way, gradually relieving the sellers of their precious possessions.

But, behind the camp-stools is an edge of pavement walled by the visitors' shops, in which can be seen ivory ornaments and coloured scarfs; and now and then, picking their way, dressed in white flannels and in coloured jerseys, pass men and women made of ivory to match. Whence come these strange people? One has but to turn a corner to find that other city that seems impossible to reach but for the help of the seven-leagued boots.

THE MIGRATORY PLEASURE CLASS

That ancient and rustic civilization seen in the market-place is edged with a frill, not only of sea-foam, but of the latest modern fantasy. Here are white hotels, gardens, and tennis-courts, and grass-lands, from which ascend the kites and balloons, and to which descend, from promenades, aerial ladies from the Gymnase, by parachutes; grass-lands on which, now and then, are erected immense cardboard stages backing the sea, facing the hotels, and from which rise the tragic screams of Italian opera. On the Casino terrace sit a migratory race taking refreshments; here are their sea-pavilions and sunshades, within, their gambling tables and orchestra; through the open windows, the traveller can hear the music of the jazz band—people are dancing. He listens with his left ear; let him listen with his right, and he will hear another tune.

Not very far away, in the Grande
(Continued on page 146)



An Absolutely New Creation!

SUCCESS GREETs the HYPATIA CORs-O-BAND

The natural grace of American Womanhood is happily interpreted and enhanced by Cors-O-Band, the Ceinture recently adopted by prominent women of Society and the Stage.

The backless model illustrated, designed for Evening Wear, is fashioned of finest material, and closely confines the hips, while affording entire freedom to the upper portion of the body.

The CORs-O-BAND gently yet firmly controls both Diaphragm and Bust, is easily adjusted, fastening at left side front with cleverly concealed hooks and eyes, gives support just where it is needed and assures the flat straight back line below the waist. Straps are detachable and may be dispensed with for evening wear.

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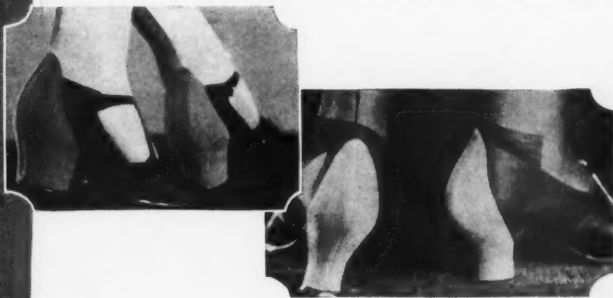
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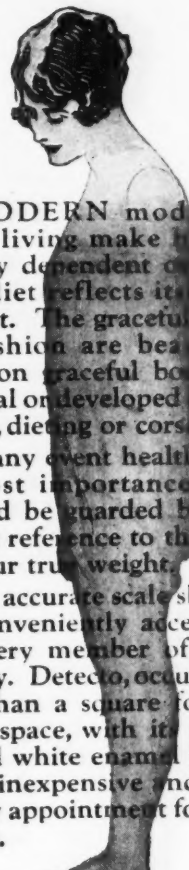
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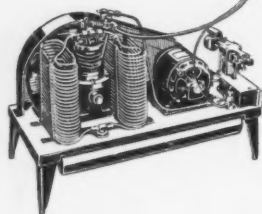
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There are thirty household models of Frigidaire—eleven complete with cabinet, and nineteen designed for converting present refrigerators into Frigidaire. There are also Frigidaire models for stores, factories, hospitals, schools and apartments.

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PRODUCT OF GENERAL MOTORS
Frigidaire
ELECTRIC REFRIGERATION

L A B E L L E F R A N C E

(Continued from page 144)

Place, behind the stalls, right under the side of the great grey church, is the Fair. The white horse churns a tune inside the merry-go-round, up and down go the cocks and ostriches; there are the scenic railway, the shooting galleries, and the other musical box that seduces one into a performance of Tom Thumb. But let the traveller rise above the merry-go-round, above the buttresses of the church, let him take a place in the aeroplane that so constantly hovers above the town. Let him see, no longer separately, but as a whole, the musical Casino and the musical Fair; as a whole, too, the pano-

rama of the beach and the market.

As he rises higher, he sees the surrounding country: the race-course—a small race-course crowded with folk—the steeplechase jumps, and the bright coats of the jockeys. Farther away, he sees a village intersected by streams, on the banks of which are tables laid for refreshments; waiters run hither and thither with plates of brown *galette* and bottles of cider, lovers sit under the trees, families laugh in the open air. Wherever the traveller may look over the fair plains, France seems to be fluttering with pennons and streamers in festive mood.

F O R T H E H O S T E S S

(Continued from page 142)

CURRIED SHRIMP SOUP

This requires about three-quarters of a pound of large picked shrimps. To make it, half a pound of shrimps are put through the meat-grinder and are pounded to a paste, with a little butter. One large onion, chopped fine, and a clove of garlic are fried in two tablespoonfuls of butter until soft, and one tablespoonful of flour and one tablespoonful of curry-powder (a little more if preferred) are added and cooked. Gradually, one quart of good white or fish stock is poured in, as well as one tablespoonful of sugar, the juice of a large lemon, and the shrimp paste. This is cooked for a few minutes, and half a pint of cream, three tablespoonfuls of cooked rice, and the same amount of whole shrimps are added. This should be kept hot, but not boiled.

OYSTERS AND ARTICHOKE STEW

Two cupfuls of Jerusalem artichokes, cut in cubes or balls, are cooked in one pint of salted milk. In two tablespoonfuls of butter, one large onion and a clove of garlic are chopped fine and fried until soft. A scant tablespoonful of flour is added and cooked. Then, the milk that the artichokes were boiled in and the liquid from two cans of minced clams—or, of course, fresh clams can be used if preferred—are poured in and boiled for a few minutes. Two tablespoonfuls of chopped tomato, the artichokes, minced clams, one pint of small oysters, and one pint of thin cream are next put in, but must not be allowed to boil.

LOBSTER OR HARLEQUINADE CHOWDER

To make this chowder, the following ingredients are required: two cupfuls of three-quarter-inch cubes of potatoes, half a cup of small ripe olives, the yolks of four hard-boiled eggs, a two-pound hen lobster with coral, half a pint of cream, one quart of fish stock, and three tablespoonfuls of crisply fried bacon chopped small. The potato cubes should be cooked in the fish

stock and kept hot. Into the fat in which the bacon was fried, two large onions sliced and three chopped stalks of celery should be fried until soft. Then, most of the fat is thrown away, just enough to cook one tablespoonful of flour being kept. The fish stock and potatoes are added gradually and allowed to boil up. Then, half a pint of cream, the lobster cut in small pieces, olives, bacon, yolks of eggs cut in quarters, lobster coral, and a little chopped parsley are put in. This may be served with any kind of crackers toasted.

CRAB MEAT SANDWICHES

The following sandwiches are delicious. Slices are cut from whole wheat bread and are spread liberally with butter and French mustard. These are filled with a little crab meat and water-cress. They should not be too small.

SHRIMP SANDWICHES

Shrimps, marinated in a good thick French dressing, to which a little onion-juice and curry-powder have been added, make an excellent filling for a sandwich. New bread should be buttered, spread with the shrimps, rolled tight, and toasted a golden-brown. These are very tempting when served hot.

ROE HORS-D'OEUVRES

Six herring roes are fried in a little butter and placed whole on finger pieces of toast, liberally spread with anchovy paste. These are sprinkled with paprika and served very hot.

OYSTERS HORS D'OEUVRES

Finger pieces of buttered toast are spread with chutney. Then crisp pieces of bacon and a few small oysters, which have been toasted in hot butter for a few minutes, are placed on the toast. These are sprinkled with paprika and served hot, making an unusual and tempting dish.

ALICE CASTLE





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Bromley Jersey Frock
\$25.00

In Silvertones and Plain Colors. Made to individual measurements of quality jersey. They do not hug the figure. Detachable collar and cuffs. Shipped on the same day order is received.

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(Men also know that "Well-groomed" means more than "Well-dressed." They are just as alive to the importance of using "Mum" to prevent the unpleasant odor of perspiration as women are.)

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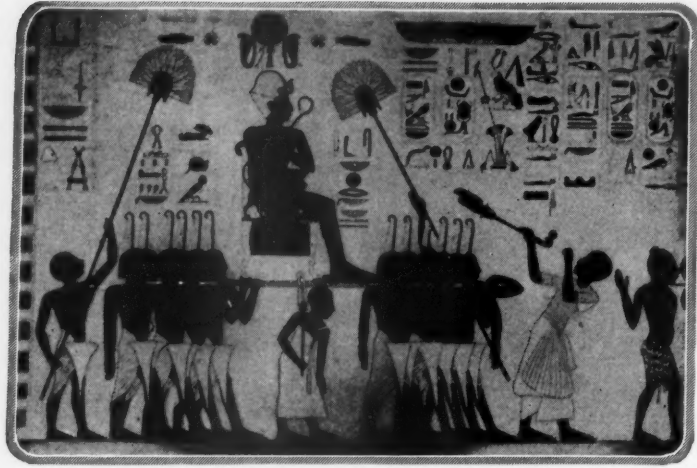
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Ordered by Mail			40 Cents



The origin of the fan was too long ago to be recorded, but such frescoes as this make it certain that the Pharaohs wielded them as a sign of power and distinction. Ostrich feathers were used largely for making these stately fans

THE FAN THROUGHOUT THE AGES

Dans les temps reculés, comme aux siècles ou nous sommes, Les rois, le sceptre en main, commandèrent aux hommes L'éventail, plus puissant, commande même aux rois.

THE prolific Octave Uzanne, who always wrote so delightfully about feminine accessories, said this concerning our knowledge of the origin of the fan: "It is still shrouded in the most impenetrable. It is in vain that pens have absorbed huge bottles of ink, and have composed ingenious essays, curiously interspersed with quotations from precious documents or citations in all languages, to explain its origin. The point of interrogation is always omnipresent like a diabolical hieroglyphic, on which the erudition of archaeologists is sarcastically inscribed."

THE INVENTION OF THE FAN

Three countries of the Orient claim the invention of the fan—China, Japan, and India—but the point has never been settled to the satisfaction of the disinterested scholar who has gone deeply into the subject, but who, nevertheless, is ready enough to admit that it has been used for ages in these lands of mystery and charm. The ancient Assyrians and Persians knew the fan, also the Egyptians as early as the thirteenth century B. C., as certain frescoes clearly attest. The Egyptian fan of that era was not a feminine adjunct to the toilet, but a symbol of power and rank. Ostrich feathers were used most often in the making of these graceful, imposing fans.

The Chinese attribute the invention of the fan to the lovely Lang-sin, the daughter of a legendary mandarin, who, becoming overheated at the Feast of Lanterns, defied strict etiquette by removing her mask. She held it close enough to hide her features and fluttered it rapidly to and fro. The other ladies, astounded at first, laughingly followed suit, and thus the screen fan originated. In Japan, the custom of using fans dates at least as far back as the sixth century, although there are several legends in the folk-lore of that country that ascribe to it a much earlier popularity. In ancient times, every one carried a fan of special pattern according to his or her rank, from the Mikado downwards.

One old Japanese legend attributes

the invention of the folding fan to the virtuous and beautiful Atsumori, who became a nun after the death of her husband. One day, while she was engaged in nursing one of the monks in the temple of Miedo, she improvised a folding fan to cool his fevered body. The monk recovered quickly, and the abbot of the temple ordered a great number of fans to be made after the same pattern. The new style became enormously popular throughout Japan, and the fans of Miedo were more sought after than any other variety.

The fan fluttered its way from the East through Asia Minor and Egypt to Europe. In Greece, it consisted at first merely of a pair of bird's wings attached to a long, thin handle, very simple, like most Grecian things, but extremely graceful in form. The vestals in the Temple of Artemis fanned the sacred fire with palm leaves, branches of myrtle, and the plane-tree. The fan played an important part in the domestic life of the Romans and was used by both sexes in the baths.

FANS IN ITALY AND FRANCE

The use of the fan in Italy became very general during the twelfth century. It was of the hand-screen variety imported from the East and made of ostrich, peacock, parrot, and Indian crow feathers with handles of ivory or gold ornamented with precious stones. Catherine de Medici introduced the folding fan, or *l'éventail plissé*, into France, where it speedily became the rage, effectually supplanting the Oriental hand-screen variety that had been so popular. The beauty and elegance of the fan in this form made a strong appeal to the French, and, during the reigns of Louis XIV. and XV., the greatest artists of the land contributed to its decoration—Watteau, Lancret, Boucher, Vernet, Lebrun, Fragonard, and Greuze, to name only a few. These fans were made of so-called chicken-skin vellum and parchment, the finest of which were glazed with *vernis Martin*. Fans had their own etiquette during this period; thus, we read, "One of the details forbade that any fan except her own should be opened in the presence of the Queen, and if she happened to drop a glove or to ask her ladies for anything, it was handed to her on the latter's half-opened fan." The Marquise de Pompadour's passion for these dainty creations of paint, ivory, and gauze

(Continued on page 150)

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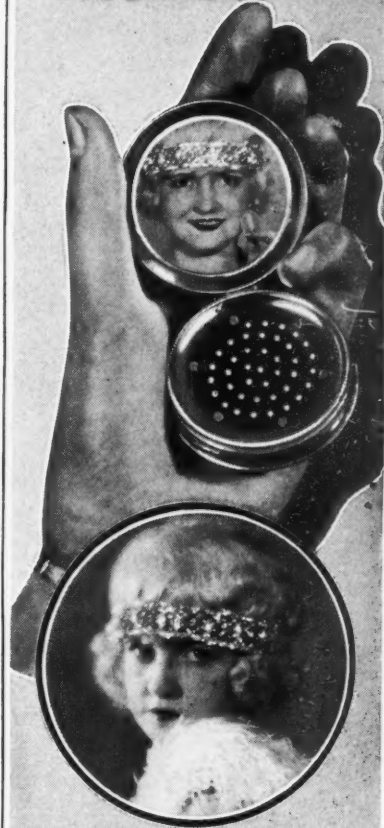
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(Left) The dainty lady in this painting by Watteau carries one of the decorative fans of the period

THE FAN THROUGHOUT THE AGES

(Continued from page 148)

knew no bounds, and it was said that any one who wished to have a favour granted by the infatuated Louis had only to make her a present of a fan, but this, of course, was not so easy as it first seemed, as her taste was most exacting, in all matters of the *toilette*, and especially in regard to the fans she carried.

opening, and shutting so lightly and quickly that a professor of sleight of hand could not do it better." It was said of the lovely Duchess of Alba (Goya's Duchess) that she could say more with her fan than other women with their lips. She was a great collector of these toys, most of which were painted with scenes of the bull-fight.

Fans made their appearance in England during the reign of Henry VIII., but had their greatest vogue in Elizabeth's time, when every lady of rank carried a rich and costly one. At the time of her decease, the Queen's inventory included no less than twenty-seven "fannes," all of remarkable beauty. One given to her by Sir Francis Drake was described as: "A fanne of feathers white and red, the handle of gold enameled with a halfe moone garnished with sparks of diamonds and a few seede perles on th' one side having her Majesty's picture within it and on the back a device with a crowne over it."



The fascinating Duchess of Alba, who was the inspiration of this painting by Goya, was a great collector of fans

*Chicken-skin, delicate, white,
Painted by Vanloo,
Loves in a riot of delight,
Roses and vapours blue.
Hark to the dainty frou-frou
Picture above, if you can.
Eyes that could melt a' the dew—
This was the Pompadour's fan.*

Though the French fan far surpasses the Spanish in elegance and artistry, it is universally admitted that there are no more graceful wielders of it than the señora and señorita. Théophile Gautier, in *Tra los Montes*, says, "A woman without a fan is a thing which I have never seen in that happy land. I have seen women wearing satin shoes without stockings, but they have had their fans; it follows them everywhere, even to Church where you meet groups of women of all ages praying and fanning themselves with equal fervour. The manoeuvre of the fan is an art unknown in France. The women of Spain excel in it, turning, twisting,



This old costume print of the Louis-Philippe period shows the fan, which has long been important to the Frenchwoman

Within the last few seasons, the fan has returned to the favour of the mode—more gorgeous than ever, in some of its latest forms, in brilliant feathers or edged with dripping lace. But, though women of to-day need not envy those of other ages for the beauty of their fans, they may well look to them for lessons in artistry and grace in wielding them.

• SHERRIL SCHELL

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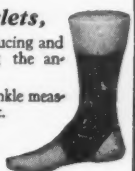
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